

THE MUSICAL TIMES

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Overture	"In Memoriam"	Sullivan
Largo in G	"Cujus animam" (<i>Shahat Matar</i>)	Handel
Air	"Cujus animam" (<i>Shahat Matar</i>)	Rossini
Symphonic Prelude to Act II. (<i>Redemption</i>)	"Parsifal"	Cesar Franck
Prelude	"Parsifal"	Wagner
Prelied (<i>Die Meistersinger</i>)	"Parsifal"	Wagner
Good Friday Music (<i>Parsifal</i>)	"Parsifal"	Wagner
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WARWICK MUSICAL SOCIETY: "HIAWATHA."—"The soloists were
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two first-named, it will be remembered, appeared together in the
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had delighted a local audience in the title-role of 'Caractacus.' . . .
Mr. Coleman was a distinct success on Monday, singing as he did with
admirable expression and great ability. . . . In the 'Death of
Minnehaha' his vocalization was marked by a depth of feeling which
enlisted sympathy irresistibly, and which proclaimed him the true
artist he is."—*Northamptonshire Advertiser*, February 29, 1908.

TODMORDEN MUSICAL SOCIETY.—"The artistes engaged were Miss
Emily Breare, and a young bass who is rapidly coming into notice both
as a vocalist and composer, Mr. James Coleman of Lichfield Cathedral.
Mr. Coleman proved himself a cultured and capable singer of ballads in
his rendering of 'The Windmill,' 'Till Death' (with violin obligato by
Mr. John Dunn) and in two songs of his own composition, (a) 'A posy of
Roses'; (b) 'The Rolling Drum.' He was recalled after each
appearance and gave an encore, another beautiful song of his own
entitled 'A prayer for thee.'—*Todmorden Advertiser*, March 13,
1908.

EALING PHILHARMONIC SOCIETY: "STANAT MATER" (Rossini).—"The
bass soloist, Mr. James Coleman, in no way fell behind the other
artists, his powerful voice being fully equal to the demands made
upon it."—*Middlesex County Times*, March 14, 1908.

ROSS CHORAL SOCIETY: "HERO AND LEANDER."—"Seldom, if ever,
has the Ross Choral Society had the pleasure of obtaining the services
of such a prominent and accomplished singer—whose voice and words
were heard to such distinct advantage all over the hall—as Mr. James
Coleman."—*Ross Gazette*, February 6, 1908.

PETERBOROUGH CECILIAN CHOIR.—"Mr. James Coleman was the
lion of the evening, and his cultured singing of many songs was
received with rounds of applause and encores loudly demanded."—*Peterborough Advertiser*, March 7, 1908.

MADELEY CHORAL SOCIETY.—"JUDAS MACCABEUS."—"It was
Mr. Coleman's second appearance at these concerts, when again was
heard the same conscientious artist in everything that fell to him."—*Newport Advertiser*, March 7, 1908.

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The A.R.C.O. Examination begins on July 20. The subject of the essay will be taken from pages 265-326 of "English Music (1604-1904)," Music Story Series (Walter Scott Publishing Co., Ltd., 1, Paternoster Buildings, E.C.).

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CLARA ANASTASIA NOVELLO

(1818—1908).

FROM AN OIL-PAINTING BY HER BROTHER, EDWARD PETRE NOVELLO.

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The Musical Times.

APRIL 1, 1908.

CLARA NOVELLO.

Born, London, June 10, 1818.
Died, Rome, March 12, 1908.

The death of Clara Novello (Contessa Gigliucci)—which we record with deep regret—closes the long life of a great queen of song and removes the last member of a family distinguished in literature and art. The fourth daughter of Vincent and Mary Sabilla Novello, Clara Anastasia was born in a house in Oxford Street which stood on or about the site of the Marble Arch Station of the Central London Railway. Her innate musicianship manifested itself at the tender age of three, when she startled her parents by correctly singing the melody of 'Di tanti palpiti,' which she had heard played on a barrel-organ in the street. Her father used often to call her to the pianoforte to sing, with her doll in her arms, some air of Handel's or Mozart's which he had taught her. At the age of nine she was sent to school at York, where she studied under a Miss Hill and Mr. John Robinson of that city. Two years later, at the early age of eleven, she became a pupil not at the Paris Conservatoire, as has been stated, but at the Institution Royale de Musique classique et religieuse, Paris, of which M. Choron was the director. Mrs. Cowden-Clarke, in her 'Life and Labours of Vincent Novello,' thus describes her little sister's experience upon entering that Government-aided institution in the French capital:

So young was the childish candidate, that she had (rather against the grain of her little ladyship's dignity!) to be placed on a stool when the first public performance of the pupils took place after Clara had gained her election; yet so potent was the youthful voice, so assured was the musical execution, that her umpires at once decided in her favor. That stool was the first step of her steady ascension to the throne of vocal supremacy. The father had reason to congratulate himself on the firm basis he had given to his little girl's education in grounding her

thoroughly in the elements of her art; for she acquitted herself with a self-possession and certainty that won her immediate success. Her judges were almost as much amused as pleased with the business-like, quiet, unflustered manner of the child, in the delivery of her competitive exercise and piece. She sang these as though she had been accustomed to face an audience for years, instead of having seen but a few summers since her cradle. As an indication of the full tone and unwavering style which characterised Clara's singing even at that early age,—one of her judges chancing to hear the little girl sing in an adjoining room on the eve of the trial-day, thought it was a girl of sixteen, and could hardly believe his eyes when he beheld the blue-eyed English child in a white frock who had just been performing Arne's 'Soldier tired' with that confident brilliancy and rich roundness of voice. The weight and wealth of tone, with purity and precision in Clara's high notes, were as remarkable then as they have been ever since,—silvery, bell-like, clear, and ringing.

The Revolution of 1830 suddenly terminated her studies at Paris, and the child-singer returned home—a home of refinement and artistic influence; for



MRS. VINCENT NOVELLO.

(FROM AN OIL-PAINTING BY JOSEPH SEVERN, THE FRIEND OF KEATS.)

The original picture, now in the possession of Mr. Augustus Littleton, was presented to the late Mr. Henry Littleton, at Genoa, January 7, 1886, by Miss Sabilla Novello, for whom the portrait was painted.

under Vincent Novello's hospitable roof, many men and women of learning and genius met. Among them may be mentioned Charles and Mary Lamb, Shelley, Keats, Leigh Hunt and Copley Fielding, in addition to Mendelssohn, Malibran, and others.

The dictionaries and recent obituary notices of Clara Novello state that she made her first public appearance at a concert at Windsor in the year 1833: as a matter of fact, the actual date is October 22, 1832. The concert, which took place at the Theatre Royal, was for the benefit of Mrs. Sewell, 'a struggling widow' and a daughter of C. F. Horn, a former organist of St. George's Chapel, Windsor. The King's private band gratuitously

attended on merit, the good result of well-directed study was perceived in all she did. The voice is sweet, and her intonation perfect. Her first effort was in Spohr's charming duo, 'Forsake me not in this dread hour.' Mr. Vaughan sang with her, and a fine specimen it was of real concert singing. It requires some knowledge of the science to appreciate fully such a composition, and the absence of the too fashionable shakes, turns, and extravagant ornaments, rendered it not likely to excite tumultuous applause; but we advise our young aspirant to pursue an undeviating course in the refined and classical style of her father, and ultimate great success and fame must be hers. A native of Italy gave us the following impromptu:

Canta bene quest' uccello
Dolce rosignuol—Novello.



CLARA NOVELLO.

(From a painting by Edward Magann, of Berlin.)

rendered their assistance, Mrs. Anderson was the solo pianist, and Vincent Novello and Thomas Welsh conducted. Clara sang 'Hush! ye pretty, warbling choir' (Handel), 'O'er hill and dale' (Novello), and took part in two glees, 'The gipsies' (Welsh) and 'Ye spotted snakes' (Stevens). The *Windsor and Eton Express* referred to the youthful débutante in a 'critique which has been sent to us by a mutual friend':

This young lady, we are informed, has had the advantage of a very liberal education, and although it was her début, and she evidently suffered under that alarm which is ever

(Clara's brother-in-law)—Lamb, one of the most unmusical of men, wrote: 'We heard the music in the Abbey at Winchmore Hill, and the notes were incomparably soften'd by the distance. Novello's chromatics were distinctly audible. [V. Novello was one of the organists.] Clara was faulty in B flat. Otherwise she sang like an angel. The trombone, and Beethoven's waltzes were the best. Who played the oboe?' Although, according to Charles Lamb, 'Clara was faulty in B flat,' she

On Christmas-eve in the same year (1832) she was the principal soprano in the first performance in this country of Beethoven's Mass in D, a remarkable achievement for a girl only fourteen years of age.* In the following year (1833) she sang in London at the Vocal Concerts, the Ancient Concerts, the Philharmonic Society, and at certain benefit concerts, also at the Worcester Musical Festival, she being then under fifteen. It is recorded that, at Worcester, 'Miss Clara Novello did herself much credit, and the beautiful quality of her voice and excellent style of singing were fully appreciated.' On that occasion S. S. Wesley made his first festival appearance.

The Royal Musical Festival at Westminster Abbey on June 24, 26, 28, and July 1, afforded the gifted young soprano an opportunity of demonstrating her powers in oratorio music. Moreover, her appearance on that important occasion drew from Charles Lamb a choice specimen of his exquisite fooling. In a letter—without heading or signature, addressed to 'Charles Cowden Clarke, Esq.'

(Clara's brother-in-law)—Lamb, one of the most unmusical of men, wrote: 'We heard the music in the Abbey at Winchmore Hill, and the notes were incomparably soften'd by the distance. Novello's chromatics were distinctly audible. [V. Novello was one of the organists.] Clara was faulty in B flat. Otherwise she sang like an angel. The trombone, and Beethoven's waltzes were the best. Who played the oboe?' Although, according to Charles Lamb, 'Clara was faulty in B flat,' she

* For detailed particulars of this interesting event see THE MUSICAL TIMES, April, 1902, p. 235.

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inspired him to write one of his most characteristic poems, which first appeared in the *Athenæum* of July 26, 1834, a few weeks after the Abbey performances. The lines read :

TO CLARA N—.

The Gods have made me most unmusical,
With feelings that respond not to the call
Of stringed harp, or voice — obtuse and mute
To hautboy, sackbut, dulcimer, and flute ;
King David's lyre, that made the madness flee
From Saul, had been but a jew's-harp to me :
Theorbo, violins, French horns, guitars,
Leave in my wounded ears inflicted scars ;
I hate those trills, and shakes, and sounds that float
Upon the captive air ; I know no note,
Nor ever shall, whatever folks may say,
Of the strange mysteries of *Sol* and *Fa* ;
I sit at oratorios like a fish,
Incapable of sound, and only wish
The thing was over. Yet do I admire,
O tuneful daughter of a tuneful sire,
Thy painful labours in a science, which
To your deserts I pray may make you rich
As much as you are loved, and add a grace
To the most musical Novello race.
Women lead men by the nose, some cynics say ;
You draw them by the ear—a delicater way.

C. LAMB.

Five months later the tender heart of Charles Lamb ceased to beat.

Later in the year, 1834, Clara Novello was engaged to sing at a musical festival held in Holy Trinity Church, Hull. This gave rise to an amusing incident. Mr. William Dykes, a banker in the town and father of the Rev. Dr. J. B. Dykes, was one of the prime-movers in that important music-making. In a privately printed booklet entitled 'Personal Memories,' written by Miss Fanny Dykes, sister of Dr. Dykes, the amusing incident above referred to is thus related :

There were musical festivals in the fine old church, the Holy Trinity, in Hull. My father was on the committee, and took much interest in them. Clara Novello made her first appearance there.* Our father used sometimes to spend an evening with Mr. Novello, when in London. On one of these occasions he heard his daughter, Clara, a girl of about 15, sing, and persuaded the committee in Hull to engage her for the coming festival [in 1834]. I have often heard how angry some members of that committee were when they met the coach from London. A lady and a young girl alighted, and they asked the former when she would be ready for a rehearsal. 'It is my daughter who is to sing,' said the mother. My father was much blamed, until the lovely voice of Clara Novello told the committee that he had judged right in spite of the youth of the singer.

* This, of course, is a little lacking in accuracy.

After singing at important festivals and concerts in England during the next three years, she gained further laurels on the Continent during a tour in 1837-38. She first appeared at the Gewandhaus, Leipzig, on November 2, 1837, and again on January 1 and 8, 1838. On the last occasion, her own concert, Mendelssohn played Beethoven's Pianoforte concerto in C minor, and so great was the applause after the concert-giver sang some national Irish and Scottish airs that she responded

by singing 'God save the Queen.' Her performances found the greatest favour with Mendelssohn, who wrote to Alfred Novello the following interesting letter in English, which we give *literatim* :

Leipzig, 18th Nov. 1837.

MY DEAR SIR.—It is now a fortnight since your sister first appeared here in public, and directly after it I wanted to write to you & give you a full account of it & only to-day I have leisure enough to do it. Excuse it, but although it is late & I may think that you heard already from other sides of all the details of her great success here I cannot help



Clara Novello
nata Novello.

writing you also on the subject, & before all I shout 'triumph' because you know that you were my enemy† & that my opinion prevailed only with great difficulty (tellers included) & that it comes now out how well I knew my countrymen, how well they appreciate what is really good & beautiful, & what a service to all the lovers of music has been done by your sister's coming over to this country. I do not know whether she thinks the same of my opinion now, I am sometimes afraid she must find the place so very small & dull, & miss her splendid philharmonic band & all those marchionesses, & duchesses and lady patronesses who look so beautifully aristocratically in your Concert-rooms, & of whom we have a great want. But if being really & heartily liked & loved by a public, & being looked on as a most

† This allusion is to Mr. Alfred Novello's desire that his sister Clara should proceed direct to Italy, and not visit Germany.

distinguished & eminent talent must also convey a feeling of pleasure to those that are the object of it—I am sure that your sister cannot repent her resolution of accepting the invitation to this place, & must be glad to think of the delight she gave & the many friends she made in so short time & in a foreign country. Indeed I never heard such an unanimous expression of delight, as after her first Recitative, & it was a pleasure to see people at once agreeing & the difference of opinion (which must always prevail) consisting only in the more or less praise to be bestowed on her. It was capital that not one hand's applause received her when she first appeared to sing 'non più di fiore,' because the triumph after the Recitative was the greater: the room rung of applause, & after it there was such a noise of conversations, people expressing their delight to each other, that not a note of the whole ritornelle could be heard; then silence was again restored, & after the air, which she really sang better & with more expression than I ever heard from her, my good Leipsic public became like mad, & made a most tremendous noise. Since that moment she was the declared favourite of them, they are equally delighted with her clear & youthful voice & with the purity & good taste with which she sings everything. The Polacca of the Puritani was encored, which is a rare thing in our Concerts here, & I am quite sure the longer she stays & the more she is heard the more she will become a favourite; because she possesses just those two qualities of which the public is particularly fond here, purity of intonation & a thoroughbred musical feeling.

I must also add that I never heard her to greater advantage than at these two Concerts, & that I liked her singing infinitely better than ever I did before; whether it might be that the smaller room suits her better or perhaps the foreign air, or whether it is that I am partial to every thing in this country (which is also not unlikely), but I really think her much superior, to what I have heard her before. And therefore I am once more glad that I conquer'd you, my enemy. . . . And how is music going on in England? Or had you no time to think now of anything else than the Guildhall-puddings & pies & the 200 pineapples which the queen ate there, as a French paper has it. If you see Mr. Attwood will you tell him my best compliments & wishes, & that a very great cause of regret to me is my not having been able to meet him at my last stay in England.

And now the paper is over & consequently the letter also. Excuse its style, which is probably very German. My kindest regard to Mr. & Mrs. Clarke, & my best thanks for his kind letter & the papers he sent me by Mrs. Novello. And now good bye & be as well & happy as I always wish you to be.

Very truly yours,

FELIX MENDELSSOHN BARTHOLDY.

The letter, written on the Bath paper favoured by Mendelssohn, is addressed to: 'Alfred Novello, Esq., 69, Dean Street, Soho Square, London.'

Schumann, too, was hardly less enthusiastic than his friend Mendelssohn about the young English singer. He said*:

Clara Novello was the most interesting of these [artists]. She came to us from her friendly London circle, heralded as an artist of the first rank: and this weighed with us in Leipsic. For years I have heard nothing that has pleased me more than this voice, predominating over all other tones, yet breathing tender euphony, every tone as sharply defined

as the tones of a keyed instrument; besides the noble performance, the simplicity, yet art, which seemed to desire prominence for the composer and his work only. She was most in her element with Handel, amid whose works she has grown up and become great. People asked each other, in astonishment, 'Is that Handel? Did Handel write so? Is it possible?' From such a performer the composer himself may learn; when we hear such a performance we again feel respect for the executive artists, who give us caricatures so often, because they leave school too soon: such art at once snaps asunder the stilts on which ordinary virtuosity strides and thinks it looks over our shoulders. Miss Clara Novello is not a Malibran, and not a Sontag, but she possesses her own highly original individuality, of which no one can deprive her.

From Leipzig Miss Novello proceeded to other German cities, including Berlin, and afterwards to St. Petersburg, always being favourably received. In 1839 she went to Milan, in order to study Italian opera under Micheroux. She first sang on the stage at Padua, July 6, 1841, in Rossini's 'Semiramide,' with great success, and afterwards made operatic appearances in Rome, Milan, Bologna, and other Italian cities, including Fermo. At the last-named place she met her future husband, Count Gigliucci. She returned to England in March, 1843, 'having performed the journey from Genoa in less than ten days,' so the *Musical World* records. She appeared at Drury Lane Theatre, under Macready's management, in an English version (by J. T. Serle, a son-in-law of Vincent Novello) of Pacini's 'Sappho,' on April 1, 1843. Her sister, Mrs. Serle, also appeared in the same opera, and the part of Hippas was impersonated by a young tenor named, on the play-bills, 'Mr. J. Reeves,' afterwards better known as Sims Reeves. 'Mr. J. Reeves's rich tenor voice was heard to great advantage, though in a small part,' is recorded by a critic. On May 5 of the same year, and at Drury Lane, a stage performance of Handel's 'Acis and Galatea' was given, Clara Novello being Galatea and Staudigl impersonating Polyphemus, while 'Mr. J. Reeves' was one of the Sicilian Shepherds. Soon afterwards Miss Novello sang at the concerts of the Sacred Harmonic Society and elsewhere with extraordinary success.

On November 22, 1843, the marriage took place at Paddington Parish Church of Giovanni Battista Gigliucci, Bachelor, Count, 'of the parish of St. George, Hanover Square,' son of Claudio Gigliucci, Count, and Clara Anastasia Novello, spinster, 'of the parish of Paddington,' daughter of 'Vincent Novello, Professor of music.' According to the certified copy of the marriage in the General Register Office at Somerset House, the register at the church was signed by Giovanni Batta Gigliucci and Clara Annastasia (*sic*) Novello, the witnesses being Vincent Novello and Emma Aloysia Novello.

After her marriage, the Contessa Gigliucci retired into private life and settled at her husband's estate at Fermo, Italy. The unrest which spread over Europe in 1848, and the temporary confiscation of Count Gigliucci's property, necessitated that

* *Music and Musicians: essays and criticisms*, by Robert Schumann, translated by Fanny Raymond Ritter. London: William Reeves, 1877, p. 386.

The Musical Times.]

*Photographed specially for THE MUSICAL TIMES, by
Mr. John Moffat, Princes Street, Edinburgh.*

[April 1, 1908.]



Yours truly
J. H. Colman

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Madame Clara Novello (as she was professionally called) should resume the practice of her art. In 1850 she reappeared in opera at Rome and Lisbon. On her return to England in July, 1851, she sang in a performance of the 'Messiah' at Exeter Hall, under the auspices of the Sacred Harmonic Society. The *Illustrated London News*, in a notice of that concert, said: 'On her entrance into the orchestra she was cordially greeted by the immense auditory and by her comrades in the orchestra, the patriarch Lindley affectionately receiving the daughter of his old friend, Vincent Novello.' At the opening of the Crystal Palace, June 10, 1854, she created an extraordinary sensation by her magnificent singing. Sir George Grove more than once told the present writer of the electrifying effect of 'Clara Novello's high B flat in the National Anthem,' that 'unparagoned B flat,' as Mr. Davison called it. At the Handel Festivals of 1857 and 1859 she carried all before her in her interpretations of the master's music. In the following year (1860) she finally retired from all professional work, her last appearances being at a performance of the 'Messiah' given at the Crystal Palace, 1860, and in her benefit concert at St. James's Hall, November 21, 1860. Thenceforth she resided in Italy, spending the remaining years (over forty-seven) of her life at her residences at Fermo and Rome in alternation. Her voice was a high soprano, extending from C below the stave to D in alt, and it retained even in old age its purity of tone, brilliance and power. The greatest English soprano singer of her time, Clara Novello excelled in oratorio, her devotional nature finding its truest outlet in sacred music.

The picture of the eminent singer, forming one of our special supplements, is from a portrait painted by her brother, Edward Petre Novello, a gifted artist who died, at Hastings, January 4, 1836, at the early age of twenty-two. The photograph from which the reproduction has been made and now published for the first time, was taken by Mr. Augustus Littleton during a visit he paid to the Villa Novello, Genoa, where the portrait was then located.

F. G. E.

We are authorized to state that Sir Hubert Parry, acting on medical advice, has obtained three months' leave of absence from the Royal College of Music, and that he has gone to Sicily for three months. Many will join with us in the fervent hope that the rest and change will completely restore to health the genial Director of the Royal College of Music. Sir Hubert has resigned the Professorship of Music in the University of Oxford, to which he was appointed in 1901 on the death of Sir John Stainer. Much regret is felt that he has relinquished a Chair which he has filled with such marked ability and earnestness of purpose.

Permanence in a work of art depends to a great extent on its being able to stand the test of frequent scrutiny without betraying serious flaws; and this is only achieved by considerable concentration of faculty and self-restraint.—Sir Hubert Parry in 'The Art of Music.'

MR. T. H. COLLINSON.

'In quietness and confidence shall be your strength.' To this precious promise may be joined the utterance of a great master of music, who said, 'No work begun in earnest and followed up by quiet perseverance can fail ultimately to command success.' Happy is the man whose character, influence, and life-work harmonize with the encouraging dicta above quoted: such an one is the highly-esteemed musician who forms the subject of this biographical sketch.

Thomas Henry Collinson was born on April 24, 1858, thus his entry into the world coincides with the birth of the Edinburgh Choral Union, of which he is the able conductor. He first saw the light at Alnwick, the county town of Northumberland, under the shadow of one of the most magnificent baronial castles in England. Thrice besieged during the Middle Ages, this stately structure formed a bulwark against the invasions of the Scots. Alnwick was formerly a fortified town; one of its gates and fragments of its walls still remain. Since the year 1310 Alnwick Castle has been the seat of the Percy family, and successive Dukes of Northumberland have shown a practical interest in the inhabitants of the little northern town. A former Duke founded, in 1811, a school of which Mr. Thomas Collinson, father of the subject of this sketch, was for forty-seven years the head-master.

Mr. Collinson, senr.—who, we regret to say, died, at Alnwick, on March 17, aged eighty-seven, while this article was being written—was a pioneer of modern educational methods. In addition to grounding his scholars in the three R's and in good English, he added to the curriculum courses of technical instruction—drawing, chemistry, zoology, horticulture, and so on. A thorough educationist, who took the greatest interest in developing the minds of the boys entrusted to his care, he constructed a salt-water aquarium and stocked it, while garden plots were provided for the young Alnwickers to work in; thus long ago did this provincial schoolmaster forestall and practically carry out enlightened ideas of education. The father of Mr. Collinson, senr., was a remarkable mathematician. Cambridge dons were wont to make pilgrimages to Derbyshire, where he lived, in order to baffle him with some extraordinary problem, but he was always a match for the puzzles of those mathematical geniuses.

To return to Thomas Henry. Both his parents were artistically gifted. From his step-mother he received his first pianoforte lessons when he was seven years old. Mrs. Collinson imparted to her little son the secrets of that 'lovely touch' which in these days is becoming all too rare among pianists. His father sowed the seeds of that grit in his boy which makes men strong to labour and becomes a priceless heritage in after life. For instance, at half-past six o'clock in the morning Thomas had to begin practising his scales. Hard work and pegging-away perseverance were instilled into the boy and became part of his

nature, for which he owes a debt of gratitude to his revered father. At the age of nine he began to study the organ, and a year later he played his first service at St. Paul's Church, Alnwick, of which he became a chorister and a pupil of Mr. Charles E. Moore, then as now organist of the church, a post he has held for thirty-nine years. Mr. Moore, who is the editor of the *Alnwick and County Gazette*, has kindly contributed the following note upon his former pupil:

Collinson was a most diligent and painstaking pupil who always practised before breakfast. He was very soon able to deputise for me and to take full charge of the services when required to do so. In company with his two elder brothers he was a choirboy for some years, singing alto. He possessed a remarkably good voice, and was a good and correct reader.

He studied theory with Mr. J. Maude Crament, then residing at Alnwick, and derived much benefit from the organ lessons he received from William Alphonse Leggatt, a poetic-souled musician of Newcastle-on-Tyne, who, strangely enough, died, at Edinburgh, on the 10th of last month!

A great change in the youth's life occurred in 1871, when he was apprenticed for five years to the late Dr. Philip Armes, organist of Durham Cathedral. Within the walls of that stately fane he drank deeply from the well of pure English church music, and from his esteemed master he received valuable instruction and not a little inspiration for his future life-work as a cathedral organist. During his Durham period Mr. Collinson saw much of the Rev. Dr. J. B. Dykes, then a minor canon of the cathedral and vicar of St. Oswald's Church in the city. Dr. Dykes was his own organist, and on his death, January 22, 1876, Mr. Collinson was appointed organist of St. Oswald's. In response to our request, Mr. Collinson has kindly furnished the following appreciation of Dr. Dykes, which is sure to be read with interest:

'My recollections of the saintly Dykes are altogether inspiring, tinted withal with the haze of the intervening years. A spare form, a serene countenance, a preoccupied mind—commonly called absence of mind—a voice not strong nor specially musical, will picture to the seeing eye in some sort the living presentment of the revered composer of "These are they" and of our best hymn-tunes. It seemed natural in the reverend Doctor to stumble over the order of the Lesson which he had just read, and say, "Here endeth the first, second," or the "second, first lesson"; but give him a choir poor and plain, and an organ of moderate dimensions—as in St. Oswald's Church, Durham—and then you might wonder at the virile grasp and imaginative power of his accompaniments. Bold they were, firm in touch, replete with colour, original in harmony; as, for instance, in his inimitable harmonizations of the Creed in monotone. And then his improvisations between the carols after a Christmastide Evensong!

They were joys for the memory, idyllic in their naïveté, even gleeful and picturesque in their freedom.

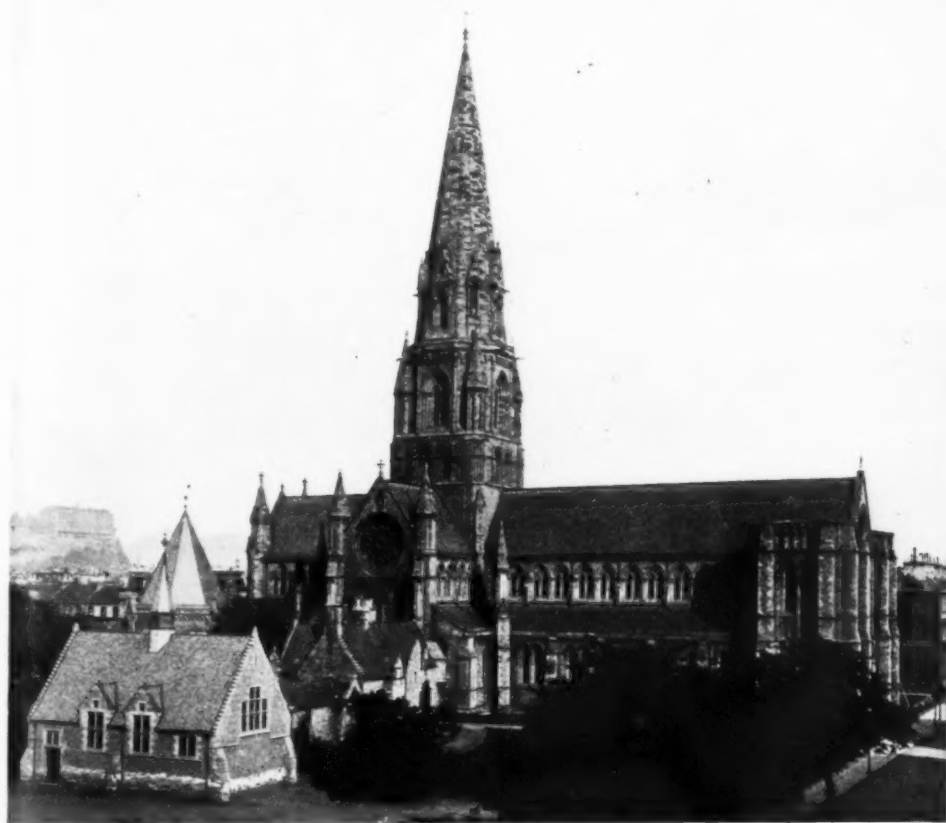
'As a deputy-organist during the Doctor's last illness, and afterwards organist at St. Oswald's, I had opportunity to learn something of his spirituality of temperament from his devoted parishioners, to whom he was a fatherly counsellor and sweet friend; and there were in certain manuscript books of the organ traces of his painstaking care in the ordering of the simple music, and also of his tentative and progressive settings of well-known hymns such as "Sun of my soul." The solemn obsequies of Dykes occupy a sacred niche in my memory—the humble parish choir, with myself at the organ, doing our best with simple hymn and psalm to voice the grief of a city. When will the world be enriched by the publication of his noble and touching Burial Service, still in manuscript at Durham?'

In 1877, aged nineteen, the subject of this sketch took the degree of Bachelor of Music at the University of Oxford. 'I am very glad to say that your admirable exercise [a setting of Psalm lxx.] has given very great satisfaction to myself and my coadjutors.' Thus wrote Ouseley, the Professor of Music. A year later (1878) Mr. Collinson, who is a fellow of the Royal College of Organists, was appointed organist and choirmaster of St. Mary's Cathedral, Edinburgh, the duties of which office he still faithfully discharges. It was on September 24, 1878, when he, a young man in his twenty-first year, held his first choir practice in the temporary Iron Church, the choir, then newly-formed, consisting of twelve boys and six men. At that time the beautiful permanent building (of which photographs are given on pages 227 and 228) was then nearly approaching completion.

St. Mary's Cathedral, Edinburgh, owes its inception and realization to the munificence of two maiden ladies, the Misses Barbara and Mary Walker. At the death of the latter, in 1870, provision was made for the erection on the present site of a cathedral church to be called St. Mary. The Trustees of the Walker Estate (who were incorporated by Act of Parliament in 1877) were given special powers in connection with the erection of the cathedral, the cost of which had far exceeded the amount originally contemplated. As a concise description of the cathedral, no better account could be given than that which appeared in the *Scottish Guardian* of November 4, 1904, from a series of articles written by Mr. David D. Buchan, LL.B., by whose courtesy we are enabled to reprint it:

The Trustees invited competitive plans from six architects—three in England and three in Scotland. Those of Sir Gilbert Scott were chosen, and were to cost £75,000; but owing to an extension of the nave, to difficulties in regard to the foundations, and to a rise in the price of labour, the ultimate cost of the building was about £110,000, exclusive of the site. The style of architecture is Early Pointed, and the plan is cruciform, giving a nave of six bays (exclusive of those formed by the western towers) and aisles, also a chance of four bays with aisles. The transepts project two

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ST. MARY'S CATHEDRAL, EDINBURGH.

bays beyond the nave and choir, and at the intersection stands the great tower. The total length is 262 feet, while the height of the spire is 292 feet, and the height of the western towers when completed will be 220 feet. The foundation-stone was laid on May 21, 1874; the nave was opened on January 25, 1879; the capping of the spire took place on June 6, 1879; and finally the Cathedral was consecrated on October 30, 1879, in the presence of a large number of Bishops and clergy, the last name in the official list being that of Randall Davidson, then chaplain to another Scotsman, Archibald Crawford Tait, Archbishop of Canterbury, and himself now Primate of England.

During the quarter of a century various embellishments and additions have been made to the Cathedral. The great east and west windows have received stained glass. The organ by Willis, situated in the north transept, is now controlled by electro-pneumatic action from a new console in the chancel. Under a bequest by the late Mr. Hugh James Rollo, W.S. and Registrar of the Diocese, the Chapter House has been built. By other liberality there has been erected a Song School, the mural paintings of which, by Mrs. Traquair, are notable. The old house of Coates, after serving for a number of years as the organist's residence, has been adapted for the occupation of the Cathedral library, bequeathed by Dean Montgomery, while

the choir school has recently been rebuilt and extended. By the gift of a living Churchman the south aisle of the chancel of the Cathedral was some years ago equipped as a side chapel for special services on week-days.

The mural paintings in the Song School referred to above, illustrate the *Benedicite*. This building, one admirably adapted for sound, was built at a cost of £2,000 and opened in November, 1885. For that occasion Mr. Collinson composed an eight-part anthem, 'Not unto us, O Lord.' The choir school is a separate building. Here the thirty boys—all of whom live at home—are educated. By dividing the chorister choir into three divisions (A, B, and C) the Sunday duty (three services) is lightened, two sections only in turn singing at the evening service. There are fourteen regular lay-clerks at the Sunday services, four of whom sing at the daily Evensong. For the evening services on Sundays, and when an augmented choir is required, about twenty voluntary lay-clerks are available.

The organ, a four-manual instrument by Father Willis, stands in the north transept of the cathedral. It was built in 1879, and in 1897 was adapted to the

Hope-Jones electric system of mechanism. The movable console stands at the north-east pillar of the central tower. In addition to fully maintaining all the best traditions of English cathedral music, Mr. Collinson has organized and successfully carried out special musical services at St. Mary's Cathedral. On those occasions the following works, mostly with orchestral accompaniment, have been performed :

Bach's St. Matthew Passion and Christmas Oratorio ; Handel's Messiah and Dettingen Te Deum ; Haydn's Passion ; Graun's Passion ; Beethoven's Mount of Olives ; Mendelssohn's Elijah, St. Paul, and Hymn of Praise ; Brahms's Requiem ; and Gounod's Redemption.

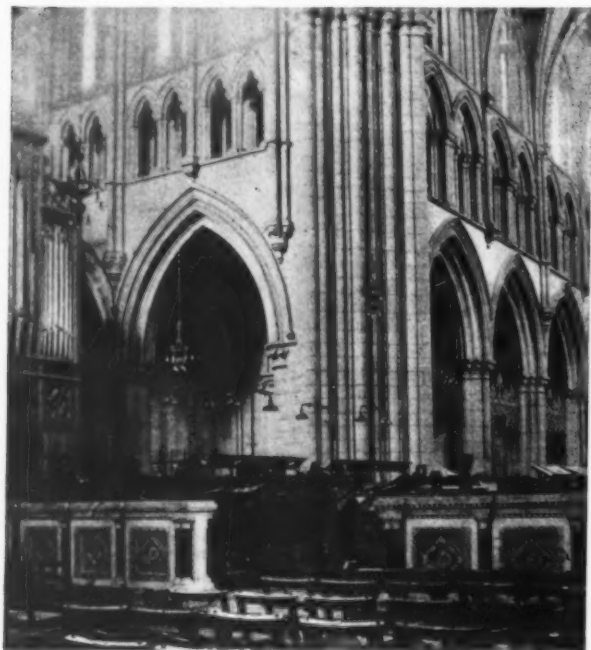
His excellent organ recitals have been equally acceptable as a means of enjoyment and as of

service at the Theological College of the Episcopal Church in Scotland.

In 1898 he was appointed organist to the University of Edinburgh. This appointment, absolutely unsought by him, made him feel 'a proud mon,' and no wonder ! His duties in connection with this office are to play the organ in the McEwan Hall at Graduations and other University functions held in that gorgeous building. (See the illustration on the opposite page.)

An interesting non-musical connection with the University of Edinburgh, especially the medical section, is related in *The Student* of March 2, 1899, the magazine of the Students' Representative Council at the University. After stating that 'Mr. Collinson, like all eminent musicians, has from his earliest years sat on the five-barred gate of Music, poring over the pages of dots and dashes whereby the master minds have given harmony and melody to the world,' the article went on to say :

In 1890 experiments were conducted by the late Professor Rutherford and Dr. Berry Haycraft on muscle contraction and heart beats, their substance being communicated by the latter gentleman to the Royal Society of Edinburgh. T. H. Collinson was invited to assist at these experiments by contributing from his knowledge of absolute musical pitch the data needed to show the flow of nervous force during muscle contraction, this flow manifesting itself by the period of its vibrations. The well-known fact, established by Helmholtz, of the heart beating in minor thirds, was independently affirmed by T. H. Collinson from his own observation. A somewhat curious sequel followed Mr. Collinson's voluntary assistance to physiological research. Several months after the reading of the paper, the annual record of the Royal Society's doings reached the alert ears of the Anti-Vivisection Society in London. Violent articles were written in the Society's papers, and Mr. Collinson was threatened with criminal prosecution, which was only stopped by the authorities here showing that the vivisections were carried out (painlessly) by the licensed operators, Mr. Collinson merely attending as an expert witness.

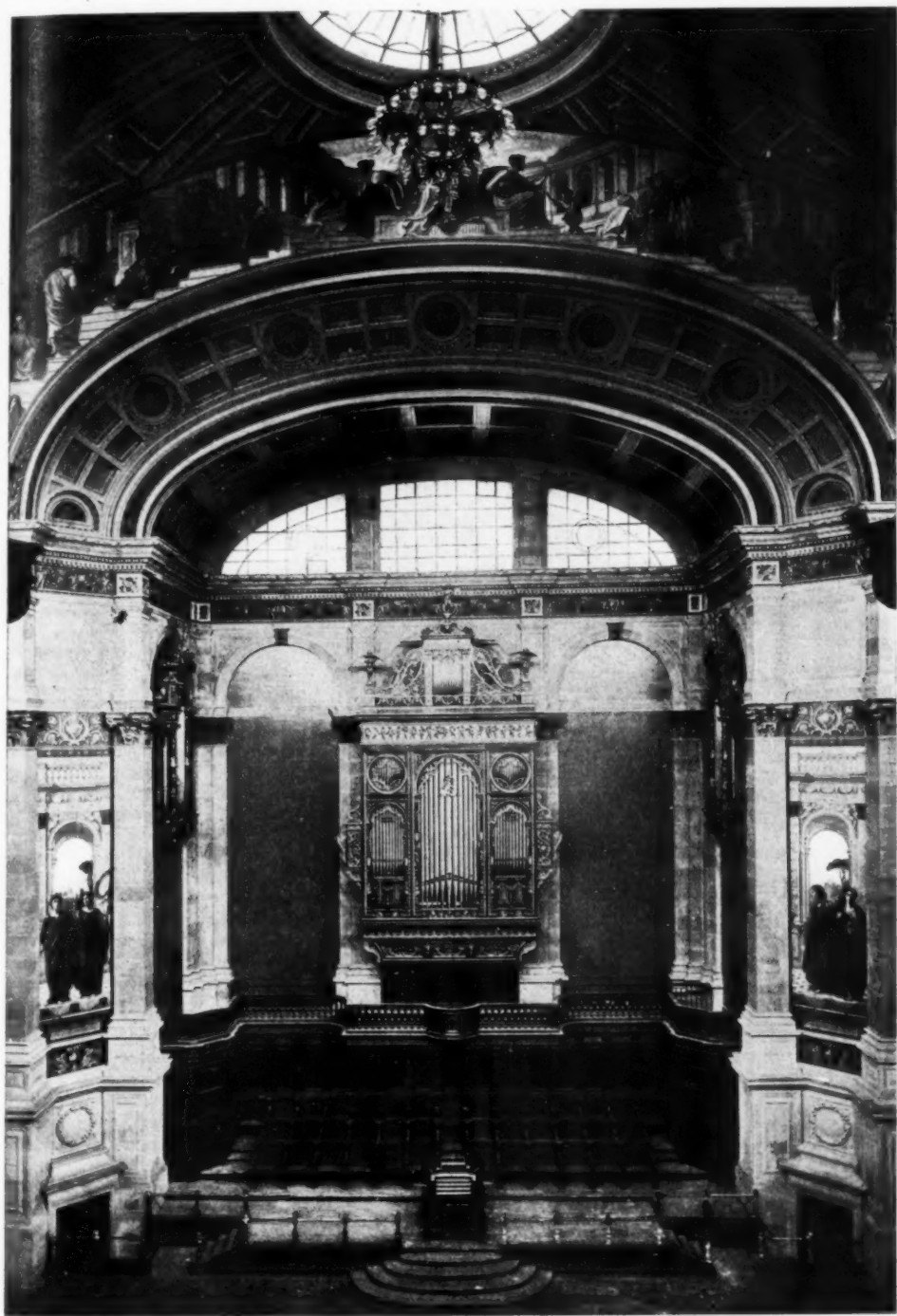


A CORNER OF ST. MARY'S CATHEDRAL, EDINBURGH.
(Photograph by Mr. A. W. Anderson.)

educational value. From the time, now nearly thirty years ago, when Mr. Collinson came as a young man aged twenty to St. Mary's, thoroughness has been his watchword. Artistic restraint in his accompaniments, a wise eclecticism in the choice of music, and a reverent discharge of the duties of his sacred office are other attributes that can unstintingly be placed to his credit as a cathedral organist. In 1903, in commemoration of his semi-jubilee as organist of St. Mary's Cathedral, he was honoured with the presentation of a silver salver and a cheque for £250, jointly subscribed for by the cathedral congregation, the Theological College and the Diocese of Edinburgh. As a lecturer on church music he has rendered good

In June, 1883, Mr. Collinson was appointed to the important post of conductor of the Edinburgh Choral Union. His splendid work in connection therewith, covering a period of a quarter of a century, is referred to in the article on the Jubilee of that organization in the present issue (page 233). It should be recorded here, however, that at the Jubilee concert of the Edinburgh Choral Union, held on March 9 last, Mr. Collinson was presented with an illuminated address, a clock, and a cheque in acknowledgment of his valuable services as conductor ; on the same occasion Mrs. Collinson was the gratified recipient of a pearl pendant.

Mr. Collinson relates an amusing story in connection with the visit of Queen Victoria to



THE M^CEWAN HALL, EDINBURGH.

From 'The Student,' by kind permission of the Editor



THE ORGAN CONSOLE, ST. MARY'S CATHEDRAL, EDINBURGH, AND MR. T. H. COLLINSON.

the Edinburgh Exhibition on August 18, 1886. On that occasion the Choral Union had to sing before her Majesty. With that rare acumen which characterized every action of the late Queen, she sent within an hour of her visit a message from Holyrood 'commanding' that 'Rule, Britannia' was to be included in the programme. Only a dozen copies of the music were available in the Exhibition, and all the shops were closed in honour of the Queen's visit, but Mr. Collinson obtained a police pass for a cab to and from his house to procure his cyclostyle. During the drive he harmonized the refrain and then printed off a few copies at the Exhibition, where the official printers set up and struck off copies of the words. When the time arrived for 'Rule, Britannia' to be sung, sufficient had been printed of the chorus refrain to supply all the choir, twenty of the sopranos singing from the dozen copies of Arne's patriotic air.

Since 1900 Mr. Collinson has conducted the Edinburgh Amateur Orchestral Society, an organization instituted in 1872 under the direction of the late Mr. Carl D. Hamilton. The Society's library includes forty-eight symphonies and ninety overtures, in addition to a large number of other works which have been performed by the orchestra. No difficulty is experienced in obtaining talented amateurs for playing the solo parts in concertos for pianoforte, violin, or violoncello. Five of Beethoven's symphonies have been performed, and modern compositions have had due recognition in such works as the 'Meistersinger' overture and Dvorák's 'New World' symphony. As a proof that Mr. Collinson has practical qualifications for conducting an orchestra, it should be stated that he can play the violin and the horn.

It is the bare truth to say that the subject

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of this biographical sketch has exercised a powerful influence for good on the art of music in Edinburgh during his thirty years' residence in the Scottish capital. One of the most modest and genial of men, his courtesy of demeanour and charm of manner have secured him the respect and esteem—even the affection—of all with whom he comes in contact, whether socially or officially. Among British musicians who are serving their generation wisely and well, and who are carrying on their work quietly and earnestly in the true artistic spirit, a high place must be accorded to Thomas Henry Collinson.

Occasional Notes.

*Nature's sweet voices, always full of love
And joyance! 'Tis the merry nightingale
That crowds, and hurries, and precipitates
With fast thick warble his delicious notes,
As he were fearful that on April night
Would be too short for him to utter forth
His love-chant, and disburthen his full soul
Of all its music!*

COLERIDGE.

A new organization has recently been formed under the title of 'The Musical League.' According to the official announcement of its formation, the scope of the Musical League is certainly comprehensive. Its objects are:

1. To foster the cause of music in England, and to promote the development of musical life and culture throughout the country:

- (a) By holding an annual Festival of two or three days' duration, at which the works performed shall consist partly of new compositions, both English and foreign, partly of older works of musical interest which, under present conditions, cannot be heard as frequently as their merits entitle them to be. The Festival will be held each year in a different town.
- (b) By making use at the Festival, as far as possible, of the existing musical organizations of each district and of the services of local musicians.
- (c) By affording opportunities for composers, executive artists and amateurs to exchange ideas upon questions of interest to musicians.
- (d) By establishing, as soon as possible, a Journal that shall be the official organ of the League.

2. To look after the general interests of musicians:

- (a) By watching any proposed legislation that may affect them.
- (b) By taking steps, when necessary, to promote or to prevent such legislation.
- (c) By protecting the rights of composers in their agreements with publishers and with concert societies or opera houses.

3. To assist necessitous musicians of merit in cases of sickness or undeserved misfortune.

The following gentlemen constitute the first committee: Sir Edward Elgar (President), Mr. Frederick Delius (Vice-President), Sir A. C. Mackenzie, Dr. Adolph Brodsky, Dr. W. G. McNaught, Messrs. Henry J. Wood, Granville Bantock, Philip L. Agnew, Percy Pitt, Norman O'Neill and Harry Evans. The Hon. Treasurer is Mr. J. D. Johnston, 14, Chapel Street, Liverpool; and Mr. C. Copeley Harding, 32, Waterloo Street, Birmingham, is the Hon. Secretary.

A series of very elaborate rules has been drawn up, some of which appear to be somewhat unnecessary, especially those relating to the 'expulsion' of members, while the constant reiteration of the word 'must' has rather a forbidding effect. Considering some of the names of those forming the executive, Rule 25 seems to be somewhat arbitrary. It reads:

No Member of the Committee or of the Music Selection Sub-Committee shall be eligible to have any of his works performed at a Festival of the League during his term of office.

But doubtless this and all the other features of the constitution of this new organization have been carefully considered by those responsible for its initiation. The practical outcome of The Musical League will be awaited with much interest: in the meantime we wish it all success.

As an interesting sequel to the article on 'Cherubini in England,' which appeared in our March issue, we give a letter written by Cherubini to Ingres, the artist who painted the portrait of the composer which we reproduced. The original letter is in the collection of Mr. Edward Speyer, who has kindly allowed its publication in these columns:

Paris, ce 24 décembre, 1835.

Cher ami et illustre confrère,

Il y a bien longtemps que je n'ai eu le plaisir de m'entretenir avec vous, que j'aime de tout mon cœur, et que je révere comme homme de bien et comme grand artiste. J'ai voulu plusieurs fois vous écrire, mais il m'est survenu quelque empêchement, toujours indésirable, qui m'en a empêché malgré moi. J'ai vu de vos nouvelles indirectes, par des lettres que vous adressez de temps en temps à l'Académie; mais elles ne contenaient pas mon désir, qui aurait voulu les avoir par vous particulièrement, en les provoquant par une lettre de moi qui vous aurait donné des nouvelles: Pardonnez donc moi, mon très digne ami, d'avoir tant tardé à vous écrire.

J'imagine que vous vous êtes toujours bien porté, ainsi que la chère et aimable Madame Ingres, à laquelle je vous prie de présenter mes hommages respectueux. Quant à ma santé elle est toujours bonne; mais je suis malgré moi dominé par un fond de tristesse, sans savoir à quoi en attribuer la véritable cause; tout m'ennuie, mais je n'en dis rien à personne, surtout à ma femme, que je crains d'inquiéter, dont la santé n'est pas dans un état exempt de souffrances. Ce qui influe à me rendre morose est peut-être mon âge, qui affaiblit mes organes et les ressorts de la vie; au demeurant je ne vaudrais plus grand chose car mes compositions s'en ressentent; il est tems que je ferme boutique. Quant à vous, cher ami, vous êtes encore jeune, et en état de donner des productions dignes de votre beau talent. Vous occupez vous de ma triste figure, que vous avez commencée à embellir par vos pinceaux? Conservez-vous toujours le projet de faire une course à Paris, ainsi que vous me l'aviez dit avant de partir pour Rome, après deux ans de votre Directoriat, quel plaisir ce serait pour moi, et pour tous vos amis si un tel projet avait son effet? Un de vos pensionnaires, le jeune Edward,* vient d'obtenir un beau succès pour une cantate qu'il a composée à la mémoire de Bellini. On dit que vous lui avez témoigné beaucoup d'intérêt; cela doit l'encourager car c'est un honneur pour lui que d'avoir reçu particulièrement votre suffrage.

Adieu, mon digne ami; veuillez ne jamais oublier votre admirateur, et l'attachement sincère et inaltérable qu'il vous a voué pour la vie.

Votre dévoué,

L. CHERUBINI.

The letter, which we give *literatim et verbatim*, is addressed:

Monsieur,
Monsieur Le Chevalier Ingre (*sic*),
Membre de l'Institut,
Directeur de l'Académie de France,
à Rome.

* There is no clue to the identity of this person.

The University of Cambridge has done a gracious act in conferring upon Mr. Paul David the new degree of Master of Music, *honoris causa*. This is the first time that the degree has been conferred, and no worthier recipient could be found for this initial distinction than the much-esteemed music-master of Uppingham School. In presenting Mr. David to the Vice-Chancellor, on March 7, the Public Orator, Dr. Sandys, referred to the fact that Ferdinand David, the father of the recipient of the degree, had been associated with Mendelssohn in Leipzig, and that he had been among the teachers of two eminent musicians recently deceased, August Wilhelmj and Joseph Joachim. Joachim had frequently visited Uppingham for the sake of his friend, the son of his former master, and on the last occasion had dedicated to music the room in the War-Memorial building, which had been set apart in recognition of his friend's forty years of invaluable service to the School. The walls of that room were adorned with a motto from Seneca, *Res severa verum gaudium*,^{*} a motto suggesting the delight with which the whole School had been inspired by Mr. David's constant endeavour to maintain a taste for the highest types of classical music. The influence of music in education had been fully recognized by the ancients; in the enthusiastic and successful teaching of that art in the schools of the present day, no one had for a greater number of years set a more auspicious example than Mr. David, the admirable coadjutor of two successive Headmasters of Uppingham. At the dedication of the David Concert Room at Uppingham above referred to—May 23, 1905—Joachim played the Beethoven Concerto for the last time in his life. We gave an illustrated account of Uppingham School in our issue of July, 1906.

The following is the full text of the Public Orator's speech:

Artis musicae Magistri in gradu hodie primum honoris causa conferendo, a viro de arte illa decenda iam per annos duo et quadraginta praeclare merito perlibenter auspicamur. Olim inter Lipsienses pater eius, artis illius professor eximius, Mendelssohnii quidem erat adiutor atque amicus, praeceptor autem vironum duorum insignium quos nuper amissimus, Augusti Wilhelmj et Iosephi Joachim. Quam libenter, amicorum in honorem, Orpheus ille noster, non modo Academiae nostrae nemora, sed etiam Scholae Uppinghamensis colles frequentabat! Ibi Odeum Marti prius dedicatum, etiam Musis, viri huius meritum in memoriam consecravimus: ibi, in pariete inscripta licet contemplari philosophi Romani verba illa praeclara, *res severa verum gaudium*; ibi, denique, admirari quantum artis tam severae, artis tam iucundae, amorem fautor veterum tam indefessus in schola tota per tot annos excitaverit. Quantum vero in pueris educandis ars musica apud antiquos valuerit, satis inter omnes constat; artis autem illius in scholis nostris hodiernis summo cum studio, summo cum fructu, praecipuendae, nemo Magistro nostro primo magis diuturnum, nemo magis auspicatum praebuit exemplar.

Duco ad vos artis musicae praeceptorem optimum, duorum deinceps Scholae magnae Magistrorum adiutorem admirabilem, PAULUM DAVID.

Herr Ernst Mendelssohn-Bartholdy, of Berlin, a nephew of the composer, has offered to the Emperor William a villa which he owns in the neighbourhood of Rome, on condition that it shall be used as a convalescent home for musicians who visit the Eternal City. The Kaiser has not only gratefully accepted the gift, but has made known his intention of building an annexe where painters and sculptors might similarly be received and allowed all freedom to work.

* Seneca, *Ep.* 23, 4, ed. Haase, *verum gaudium res severa est*.

The Mendelssohn Choir of Toronto is a choral organization whose creation, development and success can largely be placed to the credit of its founder and conductor, Mr. A. S. Vogt. Started in 1894, the choir was reorganized—after a suspension of active work between 1897 and 1900—on its present basis, in which artistic ideals occupy a very important place. Beginning with a modest single concert in Toronto, it has steadily widened its field of operations by giving concerts in Buffalo and New York. Its annual concerts in Toronto are in many respects as comprehensive as a musical festival, the works performed covering almost the entire range of choral music in addition to orchestral compositions of the various schools. For instance, last season, with the co-operation of the Theodore Thomas Orchestra (of Chicago), the Mendelssohn Choir performed portions of Bach's B minor Mass, Brahms's Requiem, Parry's 'Blest pair of Sirens,' and César Franck's '150th Psalm,' in addition to unaccompanied compositions by Lotti, Palestrina, Cornelius and others. The concerts are given in the Massey Hall, Toronto, which holds 3,500 people, and they are so attractive that the hall is completely sold out for each concert. Next season Elgar's 'Caractacus' is to be performed, and there is a whispered report that Mr. Vogt has an idea of bringing his Toronto choristers to England. If this idea be carried out, they may be sure of a very hearty welcome by lovers of choral music in the Mother Country.

The good work carried on by Mr. Dan Godfrey at Bournemouth for so many years in connection with the Municipal Symphony Orchestra of that favoured watering-place, shows no signs of abatement in interest or enterprise. Highly commendable is the practical encouragement which Mr. Godfrey gives to British composers in the production and performance of their works. An instance of this occurred at the twenty-third concert of the thirteenth season, given on March 12, when the greater part of the programme was devoted to compositions by Sir Alexander Mackenzie. The selection consisted of the 'Astarte' prelude, the 'Pibroch' suite for violin (soloist, Mr. Rowsby Woof), and the Prelude to and Ballet-music from 'Colomba.' These were all admirably played under the baton of Sir Alexander, who was very cordially received. It was a pretty compliment to the nationality of the guest of the afternoon to conclude this interesting music-making with a performance of Mendelssohn's 'Scotch' Symphony (conducted by Mr. Dan Godfrey), a work which germinated among the ruins of the chapel at Holyrood during the composer's visit to Edinburgh, that beautiful city which can claim Sir Alexander Mackenzie as one of its most distinguished sons.

Dr. Joseph C. Bridge, M.A., F.S.A., organist of Chester Cathedral, has been appointed Professor of Music in the University of Durham, in succession to the late Dr. Armes. Professor Bridge is to be warmly congratulated upon being elected to an office the duties of which he is so well qualified to discharge.

Count Leo Tolstoy is said to be very fond of classical music, especially that of Haydn and Mozart. On being asked why he had a preference for classical music he replied that it had a tranquillising influence upon his nerves, whereas the aim of contemporary music was excitement. Others, who are neither octogenarians nor Russians, are disposed to agree with Count Tolstoy in his musical tastes.

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Eminently Davisonic are M. Debussy's comments on Wagner's 'Ring' as quoted in Mrs. Franz Liebich's monograph of the composer reviewed on page 240. In 1903 M. Debussy, in his capacity of music critic of the Paris periodical *Gil Blas*, visited London to write upon the performances of the celebrated Bayreuth Tetralogy. He thus records his impressions of those representations at Covent Garden:

It is difficult for anyone who has not had the same experience to picture to themselves the condition of a man's mind, even the most normal, after attending the Tetralogy for four consecutive evenings. A quadrille of leit-motifs dances in one's brain, in which Siegfried's theme and Wotan's lance, are *vis-à-vis*, while the malediction motif cuts some weird figures. It is more than an obsession, it is a complete possession. One loses one's identity, and becomes transformed into a walking leit-motif moving in a tetralogical atmosphere. It seems as if for the future our habitual code of civility will not prevent us from hailing our friends with Valkyrie exclamations! Hoyoy-toho? Hei aha! Hoyoyhei! How gay it all is! Hoyoyhei . . . ah! mildred! how insufferable these people in helmets and wild-beast skins become by the time the fourth evening comes round. Remember that at each and every appearance they are accompanied by their d—d leit-motif. There are some who even sing it themselves. It is as if a harmless lunatic were to present you with his visiting card while he declaimed lyrically what was inscribed thereon.

How this outspokenness would have rejoiced the heart of J. W. D. To think of J. W. D. on Debussy!

'A prophet is not without honour, save in his own country, and in his own house.' These words cannot be applied to Dr. Henry John Edwards, for it is proposed to confer upon him the distinction of Honorary Freedom of the Borough of Barnstaple, in which town he was born and where he has worthily upheld the cause of music for many years. This honour is the more significant as it is seldom conferred, the latest instance in recent years being Sir F. Carruthers Gould, the eminent caricaturist, who is also a native of Barnstaple. The ceremony of conferring the Freedom and the presentation of a casket containing the necessary document is to take place on April 22. On that day two concerts will be given by the Barnstaple Musical Festival Society, when the oratorio 'The risen Lord,' composed by Dr. Edwards, the conductor of the Society, and Sullivan's 'Golden Legend,' will be performed. Dr. Edwards is to be sincerely congratulated on a well-merited honour at the hands of his fellow-townsmen.

The musical instrument section of the Stuttgart Museum has just been enriched by three most interesting instruments. The first is an artistically ornamented spinet of the 16th century, bearing the signature 'Francesco Poggio, Rome.' The second, still more richly ornamented, is a *cimbalone*, with signature, 'Giovanni Ferrini, Florence,' while the third is a harpsichord of one manual, and two strings to each note.

It is proposed to present Dr. W. H. Cummings with an address, accompanied by a token of personal esteem, in connection with the recent libel action which resulted in a verdict in his favour. A committee has been formed to carry out this intention, of which Sir Frederick Bridge is the chairman, and Dr. J. E. Borland, Kelton, Bromley Road, Catford; Mr. F. Harold Hankins, 26, Goldhurst Terrace, South Hampstead; and Dr. T. L. Southgate, 19, Manor Park, Lee, are the honorary secretaries.

A provincial newspaper records the following remarkable occurrence:

Mr. Harry Evans of Liverpool gave an address on the future of music in Wales at the opening of the twenty-second session of the burglar who had stolen twenty gold watches.

One may assume that Mr. Harry Evans was present at an operation upon a time-serving gentleman whose twenty-second session—whatever part of a burglar's anatomy that may be—contained a full score of time-recording requisites. But why Mr. Harry Evans should choose that particular occasion for the delivery of 'an address on the future of music in Wales' is not quite clear, unless it is that the æsthetics of the art have an affinity for the æsthetics of the operating room. May not the burglar have partaken of too much printer's pie?

In a notice of a performance of Haydn's 'Creation,' somewhere up north, we read that:

It was a wise innovation to entrust the orchestral music to strings only, a much better balance being obtained; and words of too high praise cannot be said of Mr. ——— for the manner in which he filled in the other parts at the organ. His tone-colour proved him to be a veritable master of stopping.

JUBILEE OF THE EDINBURGH CHORAL UNION.

'Great events from little causes rise' is distinctly true of the Edinburgh Choral Union, which this year is celebrating its Jubilee. Moreover, the year of jubilation finds this excellent organization in the full vigour of healthy life and unbounded enthusiasm for the cause of choral music North of the Tweed. It was a happy thought, justified by the importance of the Society, to issue a history of the fifty years of its existence. This has been compiled by Mr. James Waddell, and published in an attractive volume of 320 pages, with nine illustrations.*

The Edinburgh Choral Union owes its inception to Mr. Charles J. Hargitt, now living in retirement at Tunbridge Wells. On November 28, 1858, an advertisement appeared in the *North British Advertiser* in the following terms:

EDINBURGH CHORAL UNION—Conductor, Mr. Charles J. Hargitt.—The weekly meetings for the practice of Oratorios and other large works of Handel, Beethoven, Haydn, Mendelssohn, etc., will take place in Wood & Co.'s Saloon, Waterloo Place, every Thursday evening, commencing at half-past eight o'clock. The preliminary meeting for the enrolment of members will take place in the above Hall on Thursday, the 25th inst., at half-past eight o'clock.

The Society did not make any public appearance till January 3, 1860, when they sang in a performance of Bennett's 'May Queen,' at one of four concerts organized by Mr. George Wood, of Messrs. Wood & Co. Curiously enough, the first concert given by the Choral Union 'on its own responsibility' was not at Edinburgh, but at Dalkeith. It took place on April 4, 1860, an entry in the Minute Book stating that:

The concert commenced at 8 p.m. precisely and was brought to a conclusion about ten. The programme consisted of glees, madrigals, Scotch and English part-songs, national songs and ballads, besides the programme of the Pipers of the 78th Regiment, who played a variety of national airs, including the celebrated Lucknow March. The audience

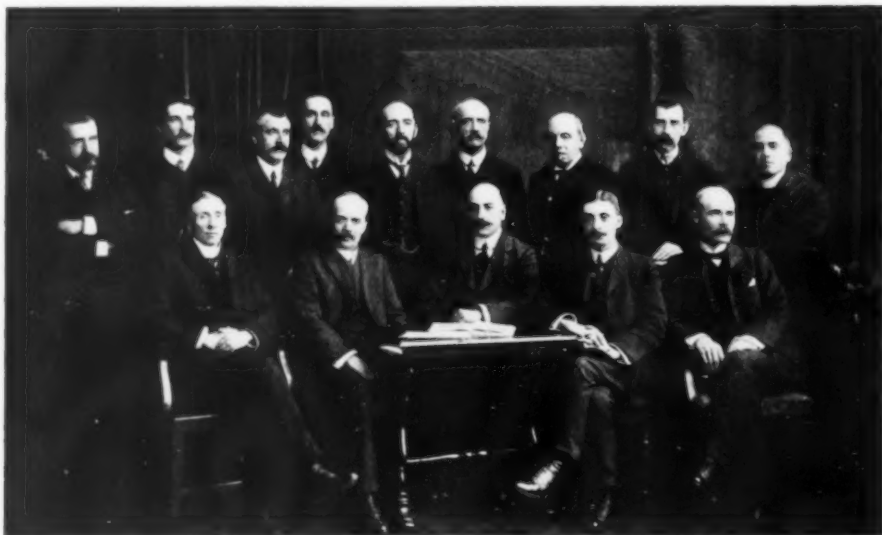
* *The History of the Edinburgh Choral Union.* By James Waddell, a former Vice-President of the Society. Printed for the Society by T. & A. Constable, Edinburgh. 1908. Price 3s. 6d.

was highly respectable and pretty numerous, and evinced their appreciation of the concert by repeated and enthusiastic encores. Next day the *Caledonian Mercury* gave an extremely flattering notice of the concert, contributed by a Dalkeith correspondent.

In a foot-note to this extract Mr. Waddell says: 'Although every effort has been made, no file of the *Caledonian Mercury* for 1860 can be found.' There is, however, a complete copy for 1860 of that Edinburgh newspaper in the British Museum. From this we have extracted the 'flattering notice' above referred to, in amplification of the 'History.' Here it is!

EDINBURGH CHORAL UNION.—The above Association gave a concert in Dalkeith Corn Exchange on Monday evening last, assisted by Miss Sophia Esten. The pipers of the 78th Regiment were also present, and diversified the entertainment with several of their heart-stirring pibrochs, Scotch reels, &c. The programme was of a very *recherché* character, and we were sorry that the lieges of Dalkeith did not muster in greater numbers to appreciate it. Miss Esten's 'Ah che Assorta' and 'Hearts and homes' were rendered with taste and feeling. She is a pleasing soprano,

The first important event in the history of the Society was their taking part in the performance of Haydn's 'Creation,' given under the auspices of Mr. Mitchell, of Bond Street (London), on November 22, 1861, the soloists being Jenny Lind, Sims Reeves, and Beletti. On that occasion Mr. Hargitt gracefully placed the baton in the hands of Mr. Otto Goldschmidt doubtless as a compliment to that gentleman's illustrious wife. The 'Creation' was again performed on November 13, 1866, on which occasion the leader of the second violins was one A. C. Mackenzie. At a performance of the 'Messiah,' later in the year, Sir Charles Santley made 'his first appearance in oratorio in Scotland.' The Society introduced Costa's 'Naaman' into Scotland on February 26, 1868, when the fiddlers in the orchestra included 'Mr. A. C. Mackenzie' and 'Mr. Niecks,' both these gentlemen being now known to fame in other than violinistic capacities: the solo vocalists on that occasion, forty years ago, included Messrs. W. H. Cummings and Santley. In 1878 a new feature was introduced into the concerts by 'the



THE OFFICE-BEARERS OF THE EDINBURGH CHORAL UNION.

Reading from left to right, the names are, *back row*: Mr. GEORGE HONEYMAN (Director), Mr. ROBERT SWORD (Director), Mr. DAVID FERGUSON (Ladies' Convener), Mr. CHARLES PAYNE (Director), Mr. T. H. COLLINSON (Conductor), Mr. JAMES WADDLE (Historian), Mr. CHARLES BRADLEY (Accompanist), Mr. DAVID GELLATLY (Gentlemen's Convener), Mr. TOM H. YOUNG (Director); *front row*: Mr. TOM MILLAR (Vice-President), Mr. J. W. SMITH (Secretary), Mr. J. S. P. BISSET (President), Mr. ROBERT CANNON (Treasurer), Mr. GEORGE C. SIMPSON (Librarian).

(Reproduced, by permission, from 'The History of the Edinburgh Choral Union'.)

and shows a decided capacity for the higher walks of music. 'Let me like a soldier fall' was sung by Mr. H. Howard in a masterly manner, and Mr. Dunbar's rendering of the Volunteers' song, 'Riflemen, form,' was a decided hit, and was honoured with an encore. The part-songs, on the whole, were ably sustained by the full strength of the Union, and went off with a steadiness and precision much to the credit of their able leader, Mr. C. J. Hargitt. We cannot omit mentioning the trio, 'Up, quit thy bower,' sustained by Miss Esten, Mr. Dunbar and Mr. H. Howard, who did it great justice. It is about one of the best of Richard's compositions we have heard for some time. We would suggest to the Choral Union on their again visiting Dalkeith, to preserve a portion of the hall for the working classes at a reduced figure. The prices of admission, we believe, kept many away who would have been present.—*Caledonian Mercury*, Thursday, April 5, 1860.

appearance of the Edinburgh Choral Union Part-Song Choir, conducted by Mr. A. C. Mackenzie. The choir was composed partly of members of the Society and partly of outside singers.' The name of Mr. T. H. Collinson, the present able conductor of the Society, first appears in 1882 in the capacity of accompanist at a performance of the 'Creation.' In the following year, February 15, 1883, he appeared as solo pianist in Beethoven's Choral Fantasia, this concert being given to commemorate the semi-jubilee of the foundation of the Choral Union. A few months afterwards the office-bearers did a good thing in appointing Mr. Collinson conductor of the Society, a post which he continues to hold with distinction.

Opportunity may now be taken of referring to some of the humorous incidents contained in Mr. Waddell's

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narrative. At the end of the season of 1864 the Society was indebted to the treasurer in the sum of eightpence! A criticism of one of the concerts stated that 'it is creditable that there should have been so little to blame.' At a performance of Beethoven's Choral Symphony, thirty-eight years ago, owing to the absence of two solo singers 'the solo parts were

orchestra of professionals supplemented by amateurs. The amateur instrumentalists have been of the very greatest assistance to the Society, not only in playing at the concerts but, in many cases, in being present at the preliminary rehearsals. Their playing has always been of a high order, and now compares favourably with that of many professional players in the seventh and eighth decades of the last century.

An important and valuable adjunct to the Society has been, and still is, the elementary and advanced classes which have been held since the year 1864. As the 'History' says:

As an educational force in the cause of music their importance cannot be over-estimated, and in addition they have proved a very valuable recruiting-ground for the Society, as at the end of every season the members of the classes are given the opportunity, upon passing the necessary examination, of becoming members of the Society.

Since the year 1882, Mr. James Dowie, an excellent amateur musician, has had charge of these classes, the members of which give an annual concert on their own account.

At the end of the volume is a carefully-compiled catalogue of all the works, choral and instrumental, performed by the Society during its existence, arranged under the names of composers in alphabetical order. Some of the more important instrumental pieces performed for the first time in Scotland have already been mentioned. The choral works first heard North of the Tweed under the auspices of the Society are:

Bach - - B minor Mass.	Mackenzie	Jason.
Beethoven Choral Fantasia.		Cotter's Saturday
Dvorák - Stabat Mater.		Night.
Elgar - - Caractacus.	Parry - -	Judith.
		Voices
		Clamantium.
		Gerontius.
Gounod - Redemption.	Sullivan -	Prodigal Son.



MR. CHARLES BRADLEY.

ORGANIST AND ACCOMPANIST OF THE EDINBURGH CHORAL UNION.
(Photograph by Mr. Owinus Davis, Princes Street, Edinburgh.)

played on the organ! And yet a critic said that 'the whole performance of the intensely difficult ninth Symphony went without perceptible failure or flaw, and that it reflected credit on all concerned! He ought to have added 'including the organist.' Owing to the absence, at the eleventh hour, of the tenor soloist at a performance of 'Elijah,' Miss Simpson came to the rescue by singing 'Then shall the righteous' with great power and feeling.

The conductors of the Edinburgh Choral Union previous to Mr. Collinson have been Messrs. C. J. Hargitt, 1858-62; James Shaw (afterwards organist of Hampstead Parish Church), 1862-64; William Howard, 1864-66; and Adam Hamilton, 1866-83. For twenty years—1868 to 1887—orchestral concerts were given in addition to the choral music-makings, the conductors being Adam Hamilton, Hans von Bülow, Julius Tausch, and August Manns. At these concerts the following works were heard for the first time in Scotland:

Symphony No. 3, in F; Academic and Tragic overtures (Brahms); Symphony No. 2, in D minor (Dvorák); Ballad 'La Belle Dame sans merci' and second Rhapsodie on Scottish melodies (A. C. Mackenzie); the Scandinavian and Welsh symphonies (Cowen); Grieg's Pianoforte concerto, and Rubinstein's (in D minor); also the Tannhäuser overture, on December 9, 1868.

While on the subject of the orchestra a quotation may be made from chapter v. of Mr. Waddell's 'History,' which covers the period 1887 to 1908. He says:

At first the concerts were given on a very humble scale. They improved gradually, however, as regards both the artistes engaged and the accompaniments. At the earlier concerts of this period, the organ and pianoforte alone accompanied the voices. These instruments were in time succeeded by a small string orchestra, and latterly by an



MR. J. W. SMITH.

SECRETARY OF THE EDINBURGH CHORAL UNION.

(Photograph by Mr. James Auld, Princes Street, Edinburgh.)

The Jubilee of the Edinburgh Choral Union has been celebrated by three events. On February 21 the Lord Provost, Magistrates and Council held a Reception at the City Chambers, and on February 28

a ball took place in the Assembly Rooms. A Jubilee Concert was given at the Music Hall, George Street, on March 9, when the programme consisted of Weber's Jubilee overture, Schubert's Song of Miriam, and Mendelssohn's Hymn of Praise. The soloists were Miss Perceval Allen, Miss Louisa Currie (a local singer and the possessor of a pleasing voice), and Mr. Charles Saunders. The overture and the accompaniments were played in a most finished manner by the Hallé Orchestra. Good attack and pure tone characterized the singing of the choir, and the concert gave evident pleasure to an audience that completely filled the building. The choir numbered 330 voices, distributed thus: Sopranos, 88; contraltos and counter-tenors (3), 83; tenors, 73; basses, 86. Mr. Collinson conducted with all due alertness and with a thorough knowledge of the score.

At the close of the performance and amid much enthusiasm, presentations were made to Mr. Collinson



MR. JAMES WADDELL.

HISTORIAN OF THE EDINBURGH MUSICAL UNION.

(Photograph by Mr. James Auld, Princes Street, Edinburgh.)

and Mr. Bradley in acknowledgment of the valuable and efficient services these gentlemen have rendered the Society during the past twenty-five years, both having held their respective offices of conductor and organist concurrently during that period. Reference to this gratifying part of the Jubilee proceedings is made in the biographical sketch of Mr. Collinson on p. 228. A few words must here be said about the estimable organist of the Society, Mr. Charles Bradley.

A Yorkshireman—born at Wakefield, October 20, 1846—Mr. Bradley was an organ pupil of Mr. R. S. Burton, organist of Leeds Parish Church; he studied harmony under Dr. Armes and Mr. F. W. Davenport. At the early age of five and a-half he played the harmonium at St. Michael's Church, Wakefield, of

which he subsequently became organist, and also of St. Mary's and St. John's Churches in that city. In 1868 he removed to Middlesbrough, holding church appointments there and in the neighbourhood. He was appointed organist of St. George's Parish Church, Edinburgh, in 1882, the Abbey Parish Church in 1886, and a year later to South Leith Parish Church, a post which he still occupies.

In conclusion, the Edinburgh Choral Union has reason to be proud of its office-bearers, who manage its business affairs so wisely and well. In this connection the name of the president, Mr. J. S. P. Bisset, and that of the indefatigable secretary, Mr. J. W. Smith, deserve more than honourable mention.

F. G. E.

LETTERS OF A BACHIST:

SAMUEL WESLEY.

The extent of the propagating zeal of Samuel Wesley in the cause of Bach's music will never be known. There are many of Wesley's letters extant—and what wonderful letters they are!—which bear eloquent and amusing testimony to his extraordinary enthusiasm for 'THE MAN,' as he called the great Cantor. To these can be added four more communications, hitherto unpublished, which have recently been acquired by Mr. Arthur F. Hill, by whose kind permission we are enabled to print them. This quartet of letters is invested with additional interest in that they were addressed to Bridgetower, the mulatto violinist, who is so well known in connection with Beethoven and the 'Kreutzer' Sonata.

The first letter was written just at the time that Wesley and Horn were preparing Part I. of their edition of Bach's 'Wohltemperirte Klavier'—the first English edition of that immortal work*:

Thursday, 29 March [1810 on postmark].

DEAR SIR,—I much regret having been unable to fix a moment hitherto for our meeting. I now offer you a *tempting evening*, no other than next Sunday, when a few of the *orthodox harmonists* will meet at Mr. Stephenson's, Queen Square, N. 29 (I think) for the purpose of celebrating the natal day of *Sebastian Bach*. I am commissioned to invite all thorough enthusiasts in such a cause to be present, among whom I think I am not much mistaken in enumerating you.

Pray come, & believe me, with much regard,

Yours faithfully

S. WESLEY.

To Mr. Bridgetower,

N. 2 (or 3) John Street, St. James's Square,
[redirected to] 51 Charing Cross.

The Mr. Stephenson referred to in the above letter was the banker who financed the English translation of Forkel's 'Life of Bach,' published in 1820, and himself a Bachist.

Of special interest is the following letter, as it refers to a performance on the organ by Wesley of the whole of the '48':

Tottenham Court,

New Road,

Friday, 4th of Sept. [1812 on postmark].

DEAR SIR,—I have appointed a few friends to meet me tomorrow morn at 11 o'clock in Francis Street, Tottenham Court Road (very near Clementi's manufactory) at Davis's,

* See a series of articles on 'Bach's music in England,' THE MUSICAL TIMES, September to December, 1896, especially p. 655.

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the organ builder, whose name is on the door and who has built an excellent instrument for a church at Surinam in the West Indies.

Mr. Logier (a German professor, and the principal music seller in Dublin) is very desirous of hearing *the whole* of the Preludes and Fugues, and I have promised to attempt them all through, altho' really I have lately had so little opportunity of playing, that I do not expect to do them much justice. I shall, however, be glad of the company of so candid a hearer as yourself, who I know will make due allowance for the want of practice.

I am always, Dear Sir,
Yours most truly
S. WESLEY.

To Mr. Bridgtower
No. 9, Little Ryder Street,
Piccadilly.

The 'Mr. Logier' above referred to was Johann Bernard Logier (1780-1846), the inventor of the chiroplast, an apparatus designed to facilitate the acquirement of a correct position of the hands on the pianoforte, patented in 1814.

The next letter is addressed to Bridgetower at No. 20, Chapel Street, Grosvenor Place; it is written from Gower Place, Euston Road, and dated July 1, [1814 on postmark]:

MY DEAR SIR,—Being now a comparatively disengaged animal to what I was when the performance of Linley's and Russell's music was in preparation (in both of which affairs I had a great deal of trouble), I beg leave to inform you that I shall be happy to know when and where I am to make good my promise to my brother of hearing you execute the exquisite solos of Bach. If you will name any evening within a week hence, I (for myself) will make it convenient to attend your appointment, and upon obtaining your answer, will immediately acquaint my brother.

Novello sorely regretted his loss, originating in an idle mistake of mine in the former instance, but I trust you will suffer him to be of the party, as you cannot have an auditor more capable of highly relishing the exertion of your uncommon talent upon the most expressive of all musical instruments.

Believe me, my dear sir, with unfeigned regard,
Most truly yours
S. WESLEY.

Somewhat enigmatical is the last of the four letters addressed to Bridgetower, still at No. 20, Chapel Street, Grosvenor Place:

Gower Street,
Euston Square,
Saturday, November 11 [1815 on postmark].

DEAR SIR,—Mr. Ball, of Duke Street, informed me that you have a new *great Gun* in the musical way, to whom you wish me to be introduced, and I am inclined to think from the description of his stile of performance, that it is the gentleman whom Clementi proposed lately to become an Associate of the Philharmonists this season and which motion I had the pleasure of seconding. Pray let me know as soon as convenient, when the meeting can be managed, and I will endeavour to arrange my odds and ends accordingly.

(By the way) I directed a letter to Chapel Street some months ago which I conclude never reached you. In it I expressed a solicitude concerning my MS. copy of Bach's violin solos, which I *hope* that I lent you, because in that case I know them to be safe: I have searched diligently for them, but hitherto without success.

Believe me, Dear Sir,
Very truly yours,
S. WESLEY.

Church and Organ Music.

THE BENEDICTE.

The *Benedicite* has now become so distinctly a Lenten canticle at Morning Prayer, that a few words upon its origin and musical settings may not prove unacceptable. In regard to its history we cannot do better than quote from Canon Daniel, who says:*

'This canticle is so called from the opening words of the Latin version, "*Benedicite, omnia Opera*." It is also called "The Song of the Three Holy Children," because, according to the Septuagint interpolation between verses 23 and 24 of Dan. iii., it was sung by the Jewish youths, Ananias, Azarias, and Misael (Shadrach, Meshach, and Abed-nego), in the burning furnace into which they were cast by King Nebuchadnezzar. The Septuagint represents Azarias as confessing the sins of his nation, and praying for Divine deliverance, and the angel of the Lord thereupon smiting "the flame of the fire out of the oven, so that the fire touched them not at all, nor troubled them." "Then the three, as out of one mouth, praised, glorified, and blessed God in the furnace, saying," etc. Then follows a grand hymn of thanksgiving, of which the *Benedicite* is only a part. There can be little doubt that the *Benedicite*, which is only a paraphrase of the 148th Psalm, was the composition of an Alexandrine Jew. It was included by the Jews among "The Hymns of our Fathers," and at a very early period adopted by the Christian Church, though not uniformly, as canonical. Rufinus, who lived in the fourth century, defends it against the doubts cast on its authority by St. Jerome, and says that it had been used long before his time in the Church of Toledo.'

In the unreformed Offices of the English Church the *Benedicite* was sung on Sundays and on festivals at lauds; indeed, it was one of the psalms with which lauds began. Cranmer retained it as a canticle. In the first Prayer-Book of King Edward VI., issued in 1549, the rubric directs that 'After the fyrste Lesson shall folowe *Te deum laudamus* in Englishe, dayly throughout the yeaere, excepte in Lente, all the wiche tyme in the place of *Te deum* shalbe used, *Benedicite omnia opera Domini Domino* in Englyshe.' This part of the rubric was cancelled in the second Prayer-Book (1552), and now there is no definite direction when this alternative canticle to the *Te deum* should or should not be used. Before proceeding further it should be mentioned that in the Scottish 'Booke of Common Prayer'—printed at Edinburgh in 1637 and known as Archbishop Laud's Prayer-Book—the alternative Canticle to the *Te Deum* is Psalm xxiii.

The original doxology to the *Benedicite* was in the following words, which more naturally sum up the grand purport of the canticle:

O let us bless the Father, and the Son, with the Holy Ghost: let us praise Him and magnify Him for ever. Blessed art Thou, O Lord, in the firmament of heaven; praiseworthy and glorious, and magnified for ever.

This doxology was displaced in 1549 in favour of the more familiar *Gloria Patri*.

Authorities seem to differ as to the natural divisions of the *Benedicite*. Canon Daniel, however, suggests four groups of invocations:

(a) Those addressed to the angels, the heavens, and the heavenly bodies;

(b) Those to the great physical forces and phenomena of the earth;

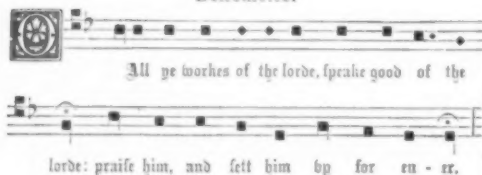
* *The Prayer-Book: its history, language, and contents.* By Evan Daniel, M.A. London: Wells Gardner, Darton & Co., Ltd. 1903. p. 143.

(c) Those to the brute part of creation;
(d) Those to our fellow-men. The last group are addressed to the children of men generally, and in particular to Israel, to the priests of the Lord, the servants of the Lord, the spirits and souls of the righteous, to holy and humble men of heart everywhere, and to Ananias, Azarias, and Misael, as conspicuous examples of holiness and humility.

With regard to the music of the English version of the *Benedicite*, Merbecke is the starting point. In his 'The booke of Common praier noted' (1550) he gives the following plainsong setting:

For the tyme of lent
in the place of
Te Deum.

Benedicite.



The words in the above setting are the same as in the First Prayer-Book of Edward VI. (1549), they being superseded by the present version in the Second Prayer-Book of 1552. This music is the same as that in the Sarum Breviary, but simplified in accordance with Cranmer's wish that 'the note that shall be made thereunto, would not be full of notes, but as near as may be for every syllable a note, so that it may be sung distinctly and devoutly.' An arrangement in modern notation of Merbecke's setting has been edited by Sir George Martin, who has added a suitable organ accompaniment.

Purcell composed an elaborate setting of the *Benedicite* in Service form, but he garbled the words by omitting several repetitions of the refrain. His setting begins thus:

Priest. Full. H. PURCELL.

Bless ye the Lord:

O all ye works of the Lord,

praise Him, and mag - ni - fy Him for ev - er.

Purcell's contractions begin after verse 5, one refrain ('Praise Him and magnify Him for ever') doing duty for the following verse groups, or single verses:

6-9	15-17	22, 23	28-31
10, 11	18	24-26	32
12-14	19-21	27	

Verse 18 ('O let the earth') occupies twenty-three bars of triple time, while verses 30 and 31 are thus shortened: 'O ye spirits and souls of the righteous, the holy and humble men of heart, bless ye the Lord, &c. Purcell alternates between triple and duple time, beginning in the former (as shown in our example) and ending (*Gloria Patri*) in duple time. The

original autograph of this 17th century setting is in the Bodleian Library, Oxford. It is an imposing manuscript,—nearly three feet wide and two feet deep—the large folded sheet being signed 'H. P.'

Dr. Blow also composed an elaborate setting in E minor of this Canticle which does not seem to have been published. There is in the British Museum a transcript—made by the late Mr. W. H. Husk, from a copy formerly in the possession of Joseph Warren—of Blow's setting, which, like Purcell's, alternates between triple and duple time. It begins:

Priest. JOHN BLOW.

O all ye works of the Lord,

Bless ye the Lord: praise Him, and

Bless ye the Lord: praise Him, and

mag - ni - fy Him . . . for ev - er.

for ev - er. &c.

mag - ni - fy Him . . . for . . . ev - er.

Assuming Husk's transcript to be correct—and there seems no reason to doubt its accuracy—Blow has not only garbled the verses, but he has made his setting still shorter than Purcell's by omitting verses 17 and 25—'lightnings and clouds' and 'beasts and cattle'! His verse groups, in regard to reducing the number of refrain repetitions, differ from those of Purcell.

Dr. Philip Hayes was probably the first to compose a chant-form setting in triple time and, like Blow's setting of this jubilant hymn of praise, in the *minor* key! Here it is:

Decani. Cantoris. Dr. PHILIP HAYES.

O all ye Works of the Lord, bless ye the Lord: *

praise Him, and mag - ni - fy Him for ev - er.

praise Him, and mag - ni - fy Him for ev - er.

praise Him, and mag - ni - fy Him for ev - er.

* This bar is for verse 18.

As this music is the same for every verse, it becomes monotonous to a degree; even the final chord of the *Gloria Patri* is minor. Moreover, the syncopation in bar 3 creates a most distressing false accent.

Modern composers have followed Dr. Philip Hayes by adopting the triple-time chant form. Three chants are often used, these being sometimes by different

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composers, as, for example, the well-known setting by Stainer, Winn and Walker. Other favourite settings are those by Champneys, de Lacy and Gibbs (*Gloria Patri* by Stainer); W. T. Best; F. Iliffe; Myles B. Foster (in F, chant form, but agreeably varied); C. H. Lloyd (in E flat); Stainer (in D) and John E. West (in C). Perhaps the most elaborate of modern *Benedictes* is the effective setting by Mr. Charles Macpherson, sub-organist of St. Paul's Cathedral.

With regard to the charge of monotony which is brought against the *Benedicite*, it has been well said: 'The monotony of form is itself effective. It is like the monotony of the winds or the waves; and powerfully suggests to the imagination the amplitude and splendour of God's world, and the sublimity of the universal chorus of praise.'

DEATH OF 'MR. TOPE.'

Readers of the article on Rochester Cathedral in our March issue may remember the reference to 'Mr. Tope,' the friend of Charles Dickens, who, in 'The Mystery of Edwin Drood,' has immortalised him as 'Chief Verger and Showman' of Rochester's stately fane. On March 23 'Mr. Tope,' otherwise Mr. William Miles, died at Rochester in his ninety-second year. He had every claim to be regarded as an out and out cathedralist. Born in 1816, he became a chorister of Rochester Cathedral at the age of nine, afterwards singing as a lay-clerk and then successively under-verger and verger—his length of service covering a period of seventy-five years, when he was pensioned by the Dean and Chapter. His sons were all choristers of Dickens's 'Cloisterham' (Rochester), some of them doubtless contemporary with either the late Professor Armes, the brothers Bridge (Sir Frederick and Professor J. C.), the late Dr. Crow, of Ripon, Dr. D. J. Wood, of Exeter, and the late Joseph Maas. The youngest of his thirteen children, Mr. R. E. Miles, has followed in his father's footsteps as a cathedral singer, he having been an assistant vicar-choral (bass) of St. Paul's Cathedral for upwards of twenty-one years: he is also well known as a professor of singing at the Royal Academy of Music and the Guildhall School of Music.

A VETERAN LAY-CLERK.

It is with regret that we record the death of Mr. Thomas Hunt, the doyen lay-clerk of St. George's Chapel, Windsor, where his tenor voice has been heard for the long period of forty-four years. Born at Gloucester, April 12, 1836, Mr. Hunt began his lay-clerk career at Carlisle Cathedral in 1858. At the end of 1861 he was at Worcester. From there he proceeded to Windsor, in 1864, singing at the royal chapel until almost the time of his death, and at Eton College Chapel until the two establishments were chorally divided. Mr. Hunt, who died at Bath on March 16, after much suffering, was a highly respected musician. His son, Mr. Hubert W. Hunt, is organist of Bristol Cathedral.

A TRANSPOSSED EDITION OF 'HYMNS ANCIENT AND MODERN.'

In order to supply a want that has long been felt in smaller parishes and for use on week-day services, the proprietors of 'Hymns Ancient and Modern' have issued a new edition of that popular collection, in which the tunes have been transposed into lower keys than formerly. The book—of 484 pages and oblong quarto size—contains 800 tunes, consisting of all those in the new edition of 1904 and the greater number of those in the old edition that seemed to require transposition. Copious indexes enable the volume to be used with either of the standard editions. The Roman numerals for those tunes that are in the old and not in the new edition have a somewhat awkward appearance—e.g., cccxxv. and dxcviii.—but with practice any initial difficulty

in this respect will soon be overcome. Only the words of the *last* verse of each hymn are printed, but no self-respecting organist would think of accompanying a hymn without following the words throughout. The price of the book is five shillings net.

The St. George's United Free Church Musical Association, Edinburgh, gave their annual recital in the church on March 6, the soloists being Miss J. Black Thomson, Miss Robina Grant and Mr. G. L. Ross. The vocal music on that occasion consisted of the opening solo and chorus of Mendelssohn's 95th Psalm ('O come, let us worship'), Gounod's 'Gallia,' and a selection from Sullivan's 'Golden Legend,' which included the solo 'Slowly, slowly up the wall,' the evening hymn ('O gladsome Light'), and the solo and chorus 'The night is calm and cloudless,' followed by the Choral Epilogue. All the above pieces were carefully sung by the choir under the inspiring direction of Mr. Alfred Hollins, organist of the church. In addition to playing the whole of the accompaniments—from memory, of course—Mr. Hollins gave a masterly rendering of Mozart's Fantasia in F. He imparted further variety into a most enjoyable evening's music by tasteful renderings of two charming pieces for the organ, a Berceuse and a Scherzo, composed by M. Rousseau, the gifted organist of St. Clothilde, Paris.

SPECIAL SERVICES.

The annual National Welsh Festival was held in St. Paul's Cathedral on February 28 with its customary impressiveness. Previous to the service the band of H.M. Irish Guards (conducted by Mr. C. H. Hassel), in the absence of the Grenadier Guards Band, 'commanded' at Court, played a selection of pieces. The *Magnificat* and *Nunc dimittis* were sung to a setting in the key of A by Mr. R. Meyrick Roberts, and the anthem was Barnby's 'Da yw molianu yr Arglwydd' ('It is a good thing to give thanks'). The hymns, in which the large congregation heartily joined, created a splendid volume of sound. After the Blessing, one verse (in Welsh) of 'God bless the Prince of Wales' and one verse (in English) of 'God save the King' were sung: with these exceptions the entire service was in the language of the Principality. The choir consisted of 200 voices, and the duties of conductor and organist were interchanged and ably discharged by Mr. R. Meyrick Roberts, organist of St. Mary's, The Boltons, S.W., and Mr. David J. Thomas, organist of St. Anselm's, Davies Street, W. As an outgoing voluntary Sullivan's *In Memoriam* overture was played by the band of the Irish Guards together with the organ with imposing effect.

A choir festival was held at St. George's Church, Chorley, on February 19, in which the choirs of Blackrod, Charnock Richard, Eccleston and St. George's Churches, numbering 120 voices, took part. The anthems were 'The sun shall be no more' (Woodward) and 'O give thanks' (Elvey). Mr. J. Stubbs, who had organized the festival, presided at the organ.

Mr. H. J. Taylor's sacred cantata 'The Last Supper' was sung in St. James's Church, Dover, on February 19 under the direction of the composer.

Mr. J. H. Maunders's Lenten cantata 'Olivet to Calvary' was sung by the choir of St. Mark's Presbyterian Church, Greenwich, on March 18. The soloists were Miss Isabel D. Harris, Miss Kentish and Mr. Edgar Kentish. Mr. James Kentish, organist and director of the choir, presided at the organ.

Bach's 'St. John' Passion is being performed at St. Anne's Church, Soho, every Friday evening during Lent, under the careful and experienced direction of Mr. E. H. Thorne, organist of the church, with Miss Beatrice Thorne at the organ.

At a special Lenten musical service held at Tonbridge Parish Church on March 18, the first performance took place of the sacred choral rhapsody entitled 'Among the trees' (Part II., 'The Garden of Gethsemane,' and Part III., 'The Garden of the Sepulchre') composed by Dr. J. W. G. Hathaway, organist of the church. A band and chorus of 100 performers took part in the service, which included the choruses 'Behold, all flesh is as grass' from Brahms's Requiem, 'Then round about the starry throne,' from Handel's 'Samson,' and Dr. Hathaway's orchestral prelude, 'In Te Domine, speravi.'

Brahms's 'Requiem' was sung at Holy Trinity Church, Coventry, for the first time in that town, on March 19. Dr. A. H. Brewer, organist of Gloucester Cathedral, played the organ accompaniments, and Mr. Percy E. Hughes conducted.

Two performances of Dvorák's 'Stabat Mater' are announced to take place in the church of St. George the Martyr, Southwark, on Palm Sunday evening at 6.30, and on Good Friday evening at 7, under the direction of Mr. H. London Pope, organist and director of the choir.

Dr. H. J. Edwards's oratorio 'The risen Lord' will be performed, with full orchestral accompaniment, in St. Michael's Church, Coventry, on April 30, under the direction of the composer.

The Festival Book for the Jubilee of St. Hilary's Church, Wallasey, Cheshire, to be held on July 2, contains Professor J. C. Bridge's Magnificat and Nunc dimittis in C, and an anthem composed by Dr. James Lyon, 'Blessed be the Lord God of our fathers,' for tenor solo, quartet and chorus, with accompaniment for organ, brass and drums. The words of the anthem have been selected by the Rev. Canon Cogswell, Rector of Wallasey.

The Thomas Threlfall Scholarship at the Royal Academy of Music will be competed for in April. This Scholarship is open to British subjects of either sex under the age of twenty-one years on the date of the competition, and will be awarded to that candidate who exhibits the greatest promise in organ playing. The successful candidate will be entitled to two years' free tuition at the Royal Academy of Music, and in cases of sufficient merit this period may be extended. Present and past students of the institution are ineligible. Full particulars may be obtained from the Secretary.

The new five-manual organ (built by Messrs. P. Conacher & Co., Huddersfield), the gift of Mr. H. G. Harris, in the Parish Church, Calne, was dedicated on February 20, when Mendelssohn's 'Hymn of Praise' was sung. The soloists were Master Leslie Battensby and Mr. Harry Stubbs (St. Paul's Cathedral). Mr. W. R. Pulletin, organist of the church, conducted. Organ recitals have been given on the new instrument by Mr. W. Wolstenholme, Mr. John Pulletin, and Mr. W. R. Pulletin.

At the recent dedication of a new Lych Gate at St. Peter's Church, Staines, built and presented to Sir Edward and Lady Clarke as a souvenir of their silver wedding, a new anthem, 'O how amiable,' specially composed for the occasion by Mr. D. Willard, organist and choirmaster of the church, was sung.

ORGAN RECITALS.

Dr. W. Phillips, St. Barnabas', Pimlico—Fantasia in E flat, *Saint-Saëns*.

Mr. F. Gostelow, St. Peter's, Dunstable—Spring Song, *Hollins*.

Mr. Henry T. Gilberthorpe, Christ Church, Ellacombe, Torquay—Festal March, *Calkin*.

Mr. R. W. Browne, Church of the Good Shepherd, Lee—Fantasia and Toccata, *Stanford*.

Mr. C. B. Rootham, Chapel of St. John's College, Cambridge—Introduction and Passacaglia in D minor, *Max Reger*.

Mr. G. Hodkin, St. John's, Gateshead—Requiem—Eternam, *Basil Harwood*.

Mr. James M. Preston, St. George's, Jesmond—Scherzo in A minor, *Beethoven*.

Mr. Percy J. Fry, Art Gallery, Glasgow—Grand Chœur in F, *Grisson*.

Mr. A. E. Jones, Albert Hall, Bolton—Marche des Rois Mages, *Dubois*.

Mr. Alfred H. Dudley, Crosby Congregational Church—Serenade in B minor (from an Arcadian Idyll), *Lemare*.

Mr. Edgar A. Miller, Parish Church, Thorne—Andante and Allegro, *F. E. Bach*.

Mr. W. J. R. Davis, Wesleyan Church, Tredegar—The Storm, *Neukomm*.

Mr. Thomas H. Hill, St. Mary's, Chelsey—Sonata in A, *Borowski*.

Mr. Clarence Lott, St. Sepulchre's Church, E.C.—Offertoire in F minor, *R. H. Pearce*.

Mr. Ernest H. Smith, St. Bede's, Liverpool—Meditation, *Bairstow*.

Mr. John Pulletin, Parish Church, Calne, Wilts—Miniature Overture, *Pulletin*.

Mr. F. J. Blake, St. John-the-Evangelist, Red Lion Square—Sommeil d'enfant, *Gillet*.

Mr. Arthur S. James, St. Peter's, Mill End, Rickmansworth—Shepherd's Song, *Merkel*.

Mr. J. Gray, Adam Smith Hall, Kirkcaldy—Toccata in E minor, *Tombelle*.

Mr. Frederick Richens, St. John's, Hagerstown, Maryland, U.S.A.—Concert Overture, *Faulkes*.

Mr. F. de G. English, Halifax Parish Church—Sonata in E flat minor, *Rheinberger*.

Mr. James Black, Wellpark United Free Church, Glasgow—Festive March, *Smart*.

Mr. H. Matthias Turton, St. Agnes, Burmantofts, Leeds—Pagan, *Harwood*.

Miss Agnes Comerford, St. Laurence Jewry—March on a theme of Handel, *Guilman*.

ORGANIST AND CHOIRMASTER, AND CHOIR APPOINTMENTS.

Mr. Arthur J. Appleyard, Holy Trinity Church, Halstead.

Mr. G. Vincent Evans, St. Stephen's Church, Poplar.

Mr. James W. Given, St. Andrew's Presbyterian Church, Truro, Nova Scotia, Canada.

Mr. F. J. Lang, Royal Arsenal and Dockyard Church, Woolwich.

Mr. Vincent Jones, lay-clerk, Gloucester Cathedral (bass).

Reviews.

Claude-Achille Debussy. By Mrs. Franz Liebich.

[John Lane.]

The recent visit of M. Debussy to England has awakened increased interest in his music; what more natural, therefore, than that the life and works of this much-discussed French composer should form one of the volumes in Mr. John Lane's 'Living masters of music' series? Mrs. Liebich admits that, owing to M. Debussy's reserve and dislike to publicity, her monograph is more or less poor in biographical material. She says: 'To one who has striven hand and soul, work is its own supreme reward, and renowned somewhat of a non-essential detail.' As to the thoroughness of that 'hand and soul' work, it is evidenced in a letter which M. Debussy wrote to M. Louis Laloy: 'It is not possible to publish the *Suite Bergamesque*,' he says, 'I am still in need of twelve bars for the Sarabande.' We are further told that 'as none of his previous ideas had satisfied him, sooner than publish the piece with the slightest defect he preferred to wait patiently for the right inspiration.' This 'reverential feeling for perfection' may be commended to those young composers who too eagerly and too immaturely rush into print.

It is interesting to learn that M. Debussy was early drawn to Rameau and Weber, that Shakespeare is one of his favourite poets, that he is fond of travel, and that he is an

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enthusiastic lover of nature. The greater part of the book is perforce devoted to criticisms and analyses of his compositions and his *modus operandi* in bringing them into existence. As a writer on musical subjects, M. Debussy is gifted with an incisive style. For two years, 1901-02, he was music critic on the *Revue Blanche*, and in 1903 he contributed in the same capacity to the columns of *Gil Blas*. In this connection his remarks on Wagner's 'Ring,' which we give on page 233, are certainly entertaining. If one is unable to agree with all the deductions which Mrs. Liebich has so well expressed in her book, the little volume is an interesting contribution to musical literature; it should certainly find many readers by reason of the light it throws on the life-work of one of the most modern of modernists in music.

The Threshold of Music. By William Wallace.
[Macmillan & Co., Ltd.]

This book, to quote its sub-title, is 'An enquiry into the development of the musical sense.' In his preface, the author remarks that music has 'the advantage of supplying us with documents which demonstrate, step by step, the highest effort of which the musical sense was capable at definite points in its evolution.' Our author begins his survey at an early period, but in order to see his way of tracing the development of the art, let us start with Bach. We are told that although he 'was able to assure himself that a hitherto uncharted world of sound lay beyond the horizon, he hesitated to go in search of it.' To speak of the great old master as 'hesitating' is, to say the least of it, peculiar. Kuhnau set before him striking examples of a comparatively new art, and Bach, evidently attracted by it, wrote two pieces of a 'programme' character: but after that there was no hesitation; he decided not to work on such lines. As to 'the uncharted world of sound,' he went boldly in search of it, and what he discovered still renders his music powerful. Of Haydn and Mozart we read that it was 'their function to build the house in order that others might shelter in it and then furnish it according to their needs.' This statement places these great masters about on a level with Carl Philipp Emanuel Bach, who, although a highly-gifted musician, was not a genius. Again, of Mozart we are told that 'in his instrumental compositions there is not a vestige of a sign—saving in one, or perhaps two chamber works—that he realized the depth and magnitude of man's estate.' Surely such an opinion needs no comment! Beethoven is described as 'the first to suggest the relation of music to other mental states,' a statement which is certainly open to question. The new aspect of art, which Beethoven only 'suggested,' came into existence, so we read, 'after 1830.' Of Wagner we are informed that 'Mozart, Beethoven, Weber and Meyerbeer all suggested to him the means of distinction.' The author stops at Wagner. The predecessors of the Bayreuth master are represented as important stages in the development of the Art. But even when we have arrived at Wagner, as the title of the volume indicates we are still only on the 'threshold.' At present the author feels 'we are all groping in a mist.' This would indeed seem to point to a state of degeneration rather than to one of development.

Studies of the 18th century in Italy. By Vernon Lee.
Second edition, illustrated; with a new preface.
[T. Fisher Unwin.]

More than twenty-five years have passed since 'Vernon Lee' published her 'Studies.' She has now re-issued them as they originally appeared, but enriched with a large number of interesting and excellent illustrations, selected by Dr. Guido Biagi, of the Laurentian Library, Florence, which greatly enhance the attractiveness of the volume. A further and no less important addition is a new preface devoted to music. In this 'Retrospective Chapter,' as it is called, the fluent pen of the authoress seeks to prove that 'throughout the 18th century, and [to the best of her knowledge] throughout the 17th, the evolution of the musical phrase, the evolution of what I should like to call *melodic form*, took place in Italy.' She graphically describes

the difference between the conditions of 18th century musical life in Germany and Italy—the ecclesiastical environment of one country and the operatic atmosphere of the other—the contrast between 'Teutonic earnestness' and 'Latin levity.' 'Bach can out-Bach himself in his *Thomas Kirche*,' she says, 'he is playing and composing for the Eternities above, not for the citizens of Leipzig below. But the Italian maestro is not composing for Eternities above. The only *above* for him, are those high regions of the theatre where lazzaroni and gondoliers are apt to fling orange peel and over-ripe tomatoes among hideous howls and cat-calls. But the boxes are even worse, where the patricians and fine ladies sit playing cards between the chief airs, and keeping up an offensive chatter when the music bores them. . . . These are the persons, all too human and gifted with human, nay, animal modes of expression, whom the Italian composer feels listening to his music, as he sits—and sits with terror, perhaps—directing at his harpsichord, watching for the first hiss and howl that is to sweep his opera off the stage.'

Later on 'Vernon Lee' refers to the 'necessity' of the 18th century Italian composer 'being intelligible to an audience which was only imperfectly musical and very imperfectly attentive.' She adds: 'It meant clearness of intention, concision, definiteness of tonality, rhythm, accent, and interval; definiteness of harmonic effect in the accompaniments and definiteness in the employment of separate instruments; definite distribution of interest between voices and orchestra, definite fitting on to words, definite expression and dramatic effect; and, more important, perhaps, than everything else save the establishment of well-marked tonality and rhythm, it meant that precision of phrase, that possibility of breaking up into small, varying, but intelligent phrases and groups of phrases, without which concerted music in the modern sense (as distinguished from music based on counterpoint) could never have come into existence.' These 'definite' conditions are in no less measure—nay, in a greater degree—applicable to much 20th century creative music. The volume would make an agreeable present by reason of its varied contents and handsome appearance.

BOOKS RECEIVED.

History of the Edinburgh Choral Union. By James Waddell. Illustrated. Pp. xii. + 320; 3s. 6d. (Printed for the Society by T. & A. Constable.) For review see p. 233.

Brahms. By H. C. Colles. Pp. x. + 168; 2s. 6d. net (John Lane.)

Mozart: the story of his life as man and artist. By Victor Wilder, translated by L. Liebich. 2 vols. Pp. xvi. + 464; 10s. (William Reeves.)

Grieg. By E. Markham Lee. Pp. 80; 1s. net. (George Bell & Sons.)

Form in music: with special reference to the designs of instrumental music. By Stewart Macpherson. Pp. xii. + 273; 4s. 6d. (Joseph Williams, Ltd.)

London Churches, Ancient and Modern. By T. Francis Bumpus. Two volumes. Illustrated. Pp. 422 + 402; 6s. each net. (T. Werner Laurie.)

Studies in musical education, history, and æsthetics. Second series. A volume of 284 pages, containing the papers and proceedings of the Music Teachers' National Association of America at its twenty-ninth annual meeting held at Columbia University, New York City, December 27-31, 1907. Published by the Association.

Report of the Librarian of Congress and Report of the Superintendent of the Library building and grounds for the fiscal year ending June 30, 1907. Pp. 167. (Washington, Government Printing Office.)

The committee of the Patron's Fund have made grants towards the cost of publication of the following works: Four English Ballets, by Mr. Felix Swinstead; 'The Abbot' (the Dublin Prize Cantata), by Mr. Geoffrey Palmer; and four Rossetti Sonnets, by Mr. Hubert Bath. Grants have also been made to Mr. T. F. Dunhill (second donation) towards the expenses of his chamber concerts of British music, and Miss Hilda Lett (violinist) for her further studies abroad.

THE VAGUENESS OF MUSICAL NOMENCLATURE.

With the express object of promoting a discussion that might ultimately lead to greater definiteness and consistency in the use of musical terms, Mr. F. Gilbert Webb read a paper on the above subject before the Musical Association on February 18.

At the present moment, the lecturer said, so great is the uncertainty of the technical terminology of the Art, that it is impossible to discuss its fundamental principles without being more or less misunderstood. The result of this is particularly unfortunate in regard to students, causing much confusion of thought and want of clearness and significance in their performances. The most important, least understood, and misused term is 'rhythm.' The basis of music is rhythm and melody; the former represents movement, and the latter some kind of vocal utterance. These two elements, although generally appearing in combination, are by nature distinct, and can exist independently of each other. Rhythm can exist without change of pitch, while melody must have change of pitch. The lecturer suggested therefore that the word rhythm should be used exclusively to indicate the suggestion of movement in music, the animating spirit which gave it life and character, and that the term should not be confounded, as at present, with accentuation, stress, and phrasing or period. The word *tempo* or time should be confined to the signification of pace, and not confused with accent. In the same way triple and common time should be triple and common measure. Great confusion exists concerning the word tone. This term should be confined to its significance of implying a certain quality of sound, in itself indivisible. The term 'semitone' is a barbarous and misleading combination of two languages. If semitone means anything, it suggests half the power of a full tone, but to say that the note C in itself is a tone, and that from C to D is also a tone, is illogical. The term semitone should be banished in favour of half-note, because 'note' conveyed a distinct idea of place, and consequently of distance, from one note to another. This is particularly so with string players, and the term half-note suggests a lesser interval of space. The words 'scale' and 'mode' should not be confounded: the former should be confined to its sense of an arbitrary series of notes, the character of which is decided by the major or minor mode. The word 'key' should always be used in relation to pitch, but it should not be applied to the notes of a pianoforte; one might just as well speak of the keys of a scale.

It is far better to retain the use of Italian words than to coin others, for, as music is a universal language, it is desirable that terms universally understood should be used; but it is time that the word *Andantino* should be accepted in modern music as indicating a less slow pace than *Andante*, just as *Allegretto* signifies a less quick *tempo* than *Allegro*. The prevalent use of polyglot directions is to be deprecated. Mr. Webb concluded his paper by commenting upon the use of terms of painting in music which had become prevalent with the advance of programme music. The term 'tone-colour' is useful and permissible. There is a tendency to use it in a distinct sense apart from timbre, to indicate a particular tone-quality of an instrument or of a singer's voice resulting from the emotion of the performer—something superimposed on the natural timbre of the instrument or voice. The word tone-colour being accepted, tone-painting could scarcely be rejected; albeit it was less significant. We hear a great deal just now about atmosphere, especially in connection with the compositions of Mr. Debussy. In its ordinary acceptance it implies that appropriateness of detail which compels conviction; but in the new French musical cult, atmosphere acquires another significance, that of the nebulous, or, to bring it within the experience of all, 'foggy,' a term which might be applied to a good deal of modern music. The use of terms of painting, however, should be employed with caution, as they are likely to lead to extravagances. The best safeguard against such exaggeration is to have the meaning of accredited musical terms clearly defined. What is wanted is the compilation of a list of terms that will avoid the employment of the same word with two or more different meanings.

At the conclusion of the paper there ensued a considerable discussion in which Dr. Southgate (the chairman), Dr. Maclean, Mr. Cobbett, Mr. Percy Baker and others took part. The consensus of opinion was in support of the lecturer's views.

THE VITALITY OF MELODY.

At a meeting of the Musical Association held at Messrs. Broadwood's Rooms, on March 17, Mr. J. A. Fuller Maitland in the chair, Mr. Frank Kidson, of Leeds, read a paper on 'The vitality of melody.'

The lecturer pointed out that the older musicians appeared to have had a better recognition of melody pure and simple than was the case to-day. He spoke of harmonizing delicate airs which, in the process, had been smothered like Desdemona by brutal musical Othellos, and of 17th and 18th century melodies which had suffered at the hands of modern unsympathetic 'arrangers.' In some instances, that well-known proverb regarding meat and cooks might be applied to melody and musicians! In melody we had a spontaneous growth, while harmony was a gradual development, like language. In regard to tunes we could not go back farther and fare worse, for old melody appealed to-day no less forcibly than it did at the time of its production.

'I verily believe,' said Mr. Kidson, 'that if any enterprising music hall artist (so-called) were to adapt comic words to "Sumer is i cumen in" the man in the street would at once accept it, and see nothing strange about the tune!' Melodies might go to sleep for a century or more, but if they became dormant they were roused like musical Rip Van Winkles or 'Sleeping Beauties,' and took their place in the ranks of modern music. He instanced how street tunes were in a number of cases merely revivals of old melodies, and how these, from their merit, had attained immense popularity. 'I have great faith in the popular verdict,' said the lecturer, 'when we can get that verdict into proper focus; but this correct focussing can only be done in at least a couple of generations, and when these concur, I think we may accept as true art that which has won their united approval.'

As to party tunes, he thought that a good tune might carry forward a bad cause, and instanced what effect these political melodies had had upon different factions. Words of political and other songs did not have much influence on the popularity of a tune; it was the air itself and the generally expressed sentiments which were responsible for the tune's existence. For instance, how few, loyal though they be, knew the complete words of 'God save the King,' and 'Yankee Doodle' had practically no words at all.

French and German national songs were mentioned. In this connection it was shown how many French airs had become embedded among our own national music. 'The keys of Heaven' was one of these. Originally composed by Devigny for a shadow-pantomime performer in Paris about the year 1773, it had become traditionalized in England. 'In my cottage,' and others, were of the same kind. There was also a curious instance of a Swedish dance tune, which, after serving the needs of both the Jacobite and the Hanoverian causes, became a drinking song and ultimately the march of the Scottish Weavers! Other tunes having vitality were mentioned, and the evolution of the air 'The low-back'd car' was traced from a succession of early sources.

The musical illustrations to the lecture were most charmingly and sympathetically played on the violin by Miss Dorothy M. Fletcher.

THE MUSICIANS' COMPANY.

Music of the 16th to the 18th centuries, interspersed with early French dances, proved a most enjoyable entertainment provided by the Master (Mr. C. T. D. Crews) of the Worshipful Company of Musicians on February 27. And what more appropriate rendezvous for such old-world performances could be found than Stationers' Hall? The music of the concert, directed by Miss Nellie Chaplin, included a Sonata in F by Dr. Boyce (arranged by Mr. F. Cunningham Woods for a string quartet); two violoncello

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solos, 'La du Vaucel,' by Forqueray fils, and 'Brillante,' by Marais, played by Miss Mabel Chaplin; two harpsichord solos, 'Le coucou,' by Daquin, and Lesson in A, by A. Scarlatti, played by Miss Nellie Chaplin; Handel's Oboe concerto in G minor, with quartet accompaniment, soloist, Mr. H. H. Stanislaus; Purcell's Violin sonata in G minor, played by Miss Kate Chaplin; while Sir Frederick Bridge, the Prolocutor of the evening, played on a harpsichord, made by Kirkman in 1789, a Gavotte in C and a Sinfonia by Francesco Corbetta. The dances consisted of a Chaconne from Purcell's 'Faerie Queene'; a Sarabande ('Isse'), by Destouches; a Minuet ('Le bourgeois gentilhomme') and a Gavotte ('Le ballet du Roi') by Lully; and 'The Queen's command' from the 'Parthenia' of Orlando Gibbons. Miss Flora Mann, 'the singer,' agreeably diversified the proceedings by her vocal excellence, and, in addition to the players above mentioned, the string quartet was completed by Miss Maud Foster-Evans (viola). The dancers were the Misses Dorothy Sowell, Maud Donie, Marjorie Jewson, Beatrice Lake, Marjorie Newman, Muriel Ridley, Hermie Woolnoth and Winifred Woolnoth. An illustrated *recherché* programme, compiled by Dr. T. Lea Southgate, was quite in harmony with a most attractive evening of music and dance.

PHILHARMONIC SOCIETY.

Mr. Jean Sibelius was the bright particular star at the concert on February 27. As the distinguished Finnish composer stepped on to the platform to conduct his Symphony in C, he met with a very hearty reception. This was not, however, his first public appearance in this country, as he conducted his E minor Symphony (No. 1) and 'Finlandia' Suite at the Liverpool Orchestral Society's concert of December 2, 1905; nevertheless, he was warmly welcomed to London. One merit of the northern visitor's new symphony is its conciseness, an attribute for which one is devoutly thankful in these days of dreary debilitating diffuseness. This three-movement work, which occupies only twenty-seven minutes in performance, is constructed on themes that are Scandinavian in character and not without melodic attractiveness. The remainder of the concert does not call for detailed notice. It opened with Mozart's charming Sérénade nocturne (No. 6) in D, for string quartet and orchestra, daintily played by the Philharmonic band, and concluded with Brahms's 'Academic' overture. Mr. Herbert Fryer gave a brilliant performance of Eugen d'Albert's Pianoforte concerto (No. 2) in E, and Miss Esta d'Arco sang Beethoven's 'Praise the Redeemer' ('Mount of Olives') with much acceptance. Dr. Cowen, who conducted, was very cordially greeted on his return to the scene of his former triumphs. For a wonder, the concert was over at ten o'clock!

BACH CHOIR.

This now comparatively old organization (it was founded in 1876) afforded good proof of its vitality at its seventy-first concert given at the Queen's Hall on March 18. The programme blended the old and the new in fair proportion. The event had a special interest, because this was the first concert given by the choir under the direction of the new conductor, Dr. H. P. Allen, the performance this season at the Joachim Memorial concert having been a joint one in which others co-operated. The programme was as follows:

Magnificat in D	J. S. Bach.
Symphony in F ('Cambridge')	Hubert Parry.
Begräbnissgesang (Op. 13)	Brahms.
Brandenburg Concerto in F	J. S. Bach.
'Towards the unknown region' (song, for chorus and orchestra)	
R. Vaughan Williams.	

The 'Magnificat' well served to show the mettle of the choir. It was apparent that the music had been carefully studied. There was unity and assurance in the attack; the tone, if never imposing, was at least agreeable, and the general style was refined. The soloists were Mrs. Henry J. Wood, Miss Alice Venning, Miss Dilys Jones, Mr. Webster Millar and Mr. William Higley. Without detriment to the other artists it may be recorded that the deepest impression was made by Miss Dilys Jones in the alto solo 'Esurientes implevit bonis.' Her performance was admirable as vocalization and as interpretation. Can it be that the vague,

misty form of accompaniment used in some of the solos is what the composer intended? It is difficult to believe that such nebulosity is veritable Bach. The 'Brandenburg' concerto was a joy to all. It was beautifully played by the soli violin, flute, oboe and trumpet, an anonymous quartet of first-rate artists. A special commendation is due to the trumpeter for the truly wonderful delicacy of his playing. The beauties of Sir Hubert Parry's symphony would have been more apparent if there had been less formality and more interpretation in the performance. This work, one of the composer's most serious and important contributions to the Art, demands and deserves close study.

'Begräbnissgesang' is a short chorus (with semi-chorus, which was effectively sung on this occasion as a soli quartet) with orchestra. It is published in Novello's anthem series with English words under the title of 'Lord, we leave Thy servant sleeping.' Naturally it is devotional and solemn, but there are occasional gleams of hope, and the music has unusual simplicity for Brahms. Dr. Vaughan Williams's work was favourably noticed in these columns on the occasion of its first production at the last Leeds Festival. Much praise is due to the Bach Choir for their appreciative performance. Some parts of the work improve with acquaintance, but the middle sections seem over-developed. Dr. Williams is permeated with the Brahms idiom: but great things are possible to a composer who can exhibit such power.

Dr. Allen conducted with enthusiasm and, certainly so far as the choral pieces were concerned, with marked ability. Obviously he works very hard in the act of conducting, but this anxiety and enthusiasm will doubtless be tempered when he and his resources understand one another more perfectly. The orchestra, now rapidly acquiring a high reputation under the name of the New Symphony Orchestra, again proved its high efficiency.

NEW SYMPHONY ORCHESTRA.

This excellent organization pursues its course of bringing forward novelties, or at least what are novelties to the English public generally. At the concert given on February 26 the following was the programme:

Symphony No. 4, in G major	Dvorák.
Song-cycle—'Ferištah's Fancies'	Grancville Bantock.
Mr. JOHN COATES.	
'Paris: The song of a great city' (Impressions of night)	
Frederick Delius.	
'Italian serenade'	Hugo Wolf.
Overture—'Die verkaufte Braut'	Smetana.

Nothing else that Dvorák wrote is more absolutely beautiful than the G major Symphony. It will surely go far to perpetuate his name and fame.

Mr. Coates sang Mr. Bantock's highly individual music in his usual impassioned and temperamental style. Mr. Frederick Delius's 'Paris' is an original work, but it cannot be said to conjure up any specifically Parisian atmosphere. It must therefore be judged as abstract music, and from this standpoint it is undoubtedly interesting and clever. Wolf's delicately beautiful 'Italian serenade' was admirably played. The orchestral programme was as follows:

Norfolk Rhapsody	Vaughan Williams.
Petite Suite	Debussy.
Tone-poem—'Queen Mab'	Joseph Holbrooke.
Symphonic poem—'The golden spinning-wheel'	Dvorák.

Dvorák's work is a curiously naive specimen of musical realism. The story upon which it is founded is gruesome, although it has a happy ending, but the music is full of brilliancy and the themes are melodious. The Norfolk Rhapsody contains some excellent folk-tunes, 'Ward the Pirate' being very prominent. Dr. Williams is thoroughly imbued with the spirit of folk-music, and has the skill to fuse it into very attractive art forms. 'Queen Mab,' performed without the choral epilogue, made a great success. The 'Petite' Suite exhibited M. Debussy to advantage, the dreamy, vague idioms with which his name is associated not being apparent in this early work.

Mr. Thomas Meux, the vocal soloist, sang Gluck's 'C'est un torrent' and three songs from Götter's 'Anacreon.' One of the latter, 'Chanson bachique,' was encoored with great fervency. Mr. Thomas Beecham conducted both concerts with considerable mastery and insight.

QUEEN'S HALL ORCHESTRA.

The interest and enterprise which characterize these enjoyable concerts continue to be maintained. On February 29 the Leeds Choral Union was the attraction. Under the baton of their skilful conductor, Dr. Henry Coward, they sang Bach's 'Magnificat,' and, with Mr. Henry J. Wood at the conductor's desk, the choral portion of Beethoven's ninth Symphony showed, especially in the latter work, what well-trained Yorkshire chorals can do. The novelty of the afternoon was Debussy's setting of Dante Gabriel Rossetti's poem 'The Blessed Damozel,' performed on this occasion for the first time in England. M. Debussy sent this cantata, composed between the years 1888 and 1893, from Rome to the Paris Conservatoire, having obtained the Prix de Rome. The work was not, however, accepted by the authorities 'on the ground of its musical audacity.' The cantata, although a comparatively early work, breathes that 'atmosphere' which has become associated with the French composer's method: in this instance, however, the air is less rarefied than his latest productions. Not only does the music reflect the tenderness of the poem, but it makes a direct appeal to the listener by its sincerity and true beauty. It is a work that one would like to hear again, especially under the same favourable conditions as on this occasion. 'The Blessed Damozel' is written for soprano and mezzo-soprano soloists, female chorus, and orchestra. Miss Perceval Allen and Miss Elsie Nicholl were efficient principals, the ladies of the choir sang with a refinement worthy of all praise, and Mr. Henry J. Wood conducted the work with all possible care and discretion. The soloists in the Choral symphony were Miss Perceval Allen, Miss Molly Deane, Mr. Webster Millar and Mr. William Higley.

At the concert on March 14, Mr. Wood gave what is claimed to be the first performance of a *Divertimento* in B flat composed by Haydn for oboes, horns (3), and serpent. This little work, from a manuscript preserved in the Royal Library, Berlin, contains the 'Chorale Sancti Antonii,' upon which, it will be remembered, Brahms wrote a masterly set of variations. It would seem as if Haydn himself had not composed the tune made famous by Brahms, as the title-page of the score bears the inscription 'Divertimento mit dem Chorale St. Antonii.' The little piece, probably composed for outdoor performance by Prince Esterhazy's band, consists of four movements, of which the second is the Chorale, and the third a delightful Haydnian minuet. Miss May Harrison added to her rapidly-growing reputation by a truly artistic performance of the solo part in Bach's Concerto No. 2, in E, for violin, strings and organ (ably played by Mr. F. B. Kiddle), and the remainder of the programme consisted of the 'Eroica' symphony and two Wagner pieces. On March 19, a Wagner-Tchaikovsky concert was given, at which Mischa Elman played the Russian master's Violin concerto with all his wanted skill. All three concerts were given at Queen's Hall and were conducted by Mr. Henry J. Wood, except Bach's *Magnificat*, as already stated.

MR. EDWARD GERMAN'S 'ROMEO AND JULIET' MUSIC.

The effectiveness of the performances of 'Romeo and Juliet' at the Lyceum Theatre, which commenced on March 14, is much enhanced by the incidental music composed by Mr. Edward German. With the exception of sundry revisions and a few additions, this music was originally written for Mr. Forbes Robertson's production of the immortal love story, produced on September 21, 1895, at the old Lyceum Theatre, but the strains are as fresh to-day as though the ink had scarcely dried upon the paper. The *Pastorale*, the *Nocturne*, and the *Parade* are delightful numbers, while the *Dramatic Interlude* is full of significance. Music lovers who attend the Lyceum performance must wonder why the Suite formed from this music is not more often heard in our concert-rooms. Pianists may be reminded that the composer has made excellent arrangements of his attractive music for their instrument, and for violin and pianoforte.

BACH'S MASS IN B MINOR AT CAMBRIDGE AND OXFORD.

(BY OUR SPECIAL CORRESPONDENTS.)

A very noteworthy performance of the Mass was given at the Guildhall, Cambridge, on March 10, by the University Musical Society, whose chorus was on this occasion amalgamated with that of the Oxford Bach Society. Dr. Alan Gray conducted, Dr. H. P. Allen—an old member of the C.U.M.S., now organist of New College, Oxford,—presided at the organ, and the solo singers were Miss Edith McCullagh, Miss N. Anderton, Mr. Joseph Reed and Mr. J. Campbell McInnes. The most noticeable characteristics of the performance were clearness and simplicity. Dr. Gray rightly conceives the function of a conductor as being to interpret his author, not to embellish him. So the continuous abstinence from far-fetched 'effects' produced a result that was in the highest degree effective. The vocal solos, exacting as they are, though not really ungrateful, received satisfactory interpretation, each in its several character illuminating the whole. Mr. Haydn Inwards, who led the orchestra, played the violin solo in the *Benedictus* with much taste and good effect. There was no applause during the performance, but Dr. Gray received a well-deserved ovation at the end.

On March 14, in the Town Hall, Oxford, the Choral and Philharmonic Society and the Bach Choir united their efforts and gave the great Cantor's masterpiece, under the able direction of Dr. Allen. The soloists were Miss Sichel, the Hon. Norah Dawney, Mr. Child, and Mr. J. Campbell McInnes. The choir worked hard and well, and though the rendering was not in all respects perfect, several notable successes were obtained during the evening, and one and all are to be sincerely congratulated upon a performance which was far in advance of the one given by the same combined Societies four years ago.

London Concerts.

ROYAL CHORAL SOCIETY.

No more appropriate work for performance on Ash Wednesday could be named than Elgar's 'Dream of Gerontius.' This fact doubtless contributed to the large attendance at the Royal Albert Hall on March 4, when the work was sung by the Royal Choral Society, under the direction of Sir Frederick Bridge. There were moments when greater intensity of expression would have been acceptable in the rendering of the choral portions, but on the whole the choir sang very finely, and the choruses calling for volume of tone and breadth of phrasing were magnificently rendered. Mr. Gervase Elwes showed great advance in his reading of the name-part, infusing into it more manliness than on former occasions. Miss Gertrude Lonsdale's delivery of the words of the Angel was instinct with reverential feeling, and Mr. Dalton Baker was equally earnest as the Priest and the Angel of the Agony. Mr. H. L. Balfour, as usual, rendered efficient aid at the organ.

ROYAL COLLEGE OF MUSIC.

The students' concert held in the concert hall on February 25, was made memorable by the performance of a symphonic poem based upon Keats's 'Isabella,' composed by Mr. Frank Bridge. This work is another example of what may be termed musical melodrama, wherein the composer seems to revel in accentuating the gruesomeness of the story, and the instruments wrangle loud and long with suggestions of murderous intention. The cleverness of the instrumentation must be admitted, but so must the dire effects of the music. The composer conducted, and the orchestra showed the greatest goodwill towards realizing his desires, and presumably they were fulfilled. Happily the programme contained Schumann's genial Symphony in C, which was interpreted with *elan* under the direction of Sir Charles Stanford. The soloists were Mr. G. Parkinson, who showed promise in Dohnányi's Concertstück for violoncello and orchestra, and Miss Maud E. Wright and Mr. Arthur Wynn sang admirably.

(Other London Concerts are noticed on pp. 249 and 250.)

Shew us Thy mercy, Lord most high.

April 1, 1908.

(FROM THE MOTET "AUS TIEFER NOTH," OP. 23, No. 1.)

ANTHEM FOR TENOR SOLO AND CHORUS.

Words adapted from the original metrical version
of Psalm cxxx. 4, 5, by W. G. ROTHERY.Composed by MENDELSSOHN.
Edited by JOHN F. WEST.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

Adagio. TENOR SOLO.*

Shew us Thy mer - cy, Lord most high, Our weight of

Adagio. $\text{♩} = 84.$

sin for - giv - ing, Vain-ly for hu - man aid we cry, Thou art our

re - - fuge liv - ing; Ev - er in Thee mer - cy a -

- bides, Thy light a - lone . . . the path - way guides, Of those by Thee for -

* Or Soprano Solo, if desired.—(Ed.)

cres. *dim.* *p*

giv - en, of those by Thee for - giv - en, Ev - er in

p

Thee, mer - cy a - bides, Thy light a - lone . . . the path - way guides, Of

cres. *p*

those by Thee for - giv - en, of those by Thee for - giv -

cres. *p*

Chorus. SOPRANO.
On God our hope shall rest se - cure, Naught in our strength con -

ALTO.
On God our hope shall rest se - cure, Naught in . . . our strength con -

TENOR.
On God our hope shall rest se - cure, Naught in . . . our strength con -

BASS.
On God our hope shall rest se - cure, Naught in our strength con -

p Org. ad lib.
(Mus.)

fi - ding, Steadfast His prom - ise doth en - dure, Ev - er His
 fi - ding, Steadfast His prom - ise doth en - dure, Ev - er His
 fi - ding, Steadfast His prom - ise doth en - dure, His ho - ly
 fi - ding, His prom - ise doth steadfast en - dure, His ho - ly

Ory.
p
(Ped.) p

word a - bi - ding; Praising the Lord, seek - ing His
 word a - bi - ding; Praising the Lord, seek - ing His
 word a - bi - ding; Praising the Lord, seek - ing His
 word a - bi - ding; The Lord we

p

grace, He is our trust and rest - ing place, We wait in
 His grace, He is our trust and rest - ing place,
 grace, He is our trust and rest - ing place, We
 praise, He, He is our trust

p

hope, in hope . . . a - bi

We wait . . . in . . . hope . . . a - bi

wait in hope, . . . in . . . hope . . . a - bi

We wait in hope, in hope . . . a - bi

ding, . . . ev - er in hope

ding, we wait in hope, ev - er in hope

ding, we wait in hope, ev - er a - bi - ding,

ding, ev - er in hope, ev - er in

a - bi . . . ding.

a - bi ding, we wait in hope a - bi - ding.

ev - er a - bi - ding, we wait in hope a - bi - ding.

hope . . . a - bi . . . ding.

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LONDON CONCERTS—(continued from page 244).

LONDON SYMPHONY ORCHESTRA.

At the sixth concert of the series, on March 2, the programme was as follows:

Overture, 'Manfred'	Schumann.
Variations on an original theme	Elgar.
Piano-forte concerto ('The Emperor')	Beethoven.
Herr LENGVEL.	
Symphony No. 6 ('Pastorale')	Beethoven.

It goes without saying that all the familiar music was adequately performed under Dr. Richter. Herr Lengvel played the Concerto with phenomenal technical skill, but can hardly be said to have realized the full breadth of this classic. At the seventh concert, on March 23, also under Dr. Richter, the programme was as follows:

Symphony in D (The Clock)	Haydn
Variations (on the Chorale 'St. Antoni'—Haydn)	Brahms
Concerto in D minor for violin	Tartini
Violin Solos (a) Sérénade mélancolique	Tchaikovsky
(b) Perpetuum mobile	Novacek
Overture 'Die Zauberflöte'	Mozart
Symphony No. 3, in F	Beethoven

Herr Ferencz Hegedus played his violin solos in finished and solid style and, needless to say, the orchestral music was brilliantly interpreted. Both concerts took place at Queen's Hall.

ALEXANDRA PALACE.

The Alexandra Palace Choral Society found fine scope for its vocal ability and artistic zeal on March 7, in the rendering of Handel's 'Judas Maccabæus.' Magnificent tone and splendid attack thrilled the audience, who eagerly showed their high appreciation of the artistic choral singing throughout the evening. The excellent results obtained by the Society are due to the enthusiastic conductor, Mr. Allen Gill, who is quite a genius in obtaining from his singers and players a poetic interpretation of the music that is set before them. The soloists were Miss Perceval Allen, Miss Mildred Jones, Mr. Charles Saunders, Mr. Ben Calvert and Mr. Robert Radford. Bach's B minor Mass was announced for performance on March 28, to which we hope to refer in our May issue.

MISS DOROTHEA WALENN.

The clever musicianship of Miss Dorothea Walenn was conspicuous at her concert on March 3 at Eolian Hall. Supported by the Eolian Orchestra, conducted by Miss Rosabel Watson, the concert-giver played with notable intelligence and significance in the familiar Violin concerto in B minor of Saint-Saëns, and in a little-known but interesting Suite Concertante by Cesar Cui. She was no less successful in her renderings of a refined Romance by Emeline Brook, and a characteristic and effective Harlequinade by Gerald Walenn. Further interest was imparted to the programme by a Serenade for orchestra composed by Dr. Vaughan Williams, which, although composed in 1898, had not previously been heard in London. The work is unpretentious and musically, the *Scherzo* being decidedly attractive. Mention is due of some remarkably humorous and apt illustrative music for orchestra, by Emma Lomax, to the fairy story of 'The Princess and the swineherd,' recited by Madame Ginnett.

The Westminster Orchestral Society's concert on March 5 took place at Kensington Town Hall, the Society having removed its *locale* from the Caxton Hall. The prominent features of the programme were Brahms's Violin concerto in D, the solo part played by Mr. Louis Pecsikai, and Dvorák's Symphony in G. These works received an excellent interpretation by the orchestra, conducted by Mr. Lennox Clayton. Miss Adelaide Rind was the vocalist.

Mr. Carlo Erci, a new tenor gifted with a voice of musical and emotional timbre, made a very favourable impression at his recitals on March 12 and 19 at Bechstein Hall. He seemed most at home in music of an impassioned character, and his right place would appear to be the operatic stage.

The St. Margaret's Musical Society gave great pleasure to a crowded audience at the Royal Horticultural Hall, Westminster, on February 28, by a praiseworthy performance of 'Elijah,' under the enthusiastic direction of the Rev. Jocelyn Perkins. The choir, numbering 250 voices, sang as though their hearts as well as their voices were in the music, and the orchestra, led by Miss Marion Thorpe, rendered valuable aid in the accompaniments.

CONCERTS OF CHAMBER MUSIC.

BRUSSELS QUARTET.

Two most enjoyable chamber concerts were given by the Brussels Quartet, respectively on February 27 and March 5, at Bechstein Hall. The rich volume of tone, the delicacy of detail, and the ensemble of this Quartet silence criticism. These qualities were particularly in evidence at the first concert in an interpretation of Debussy's String quartet in G minor (Op. 10), upon which quite a new light was thrown by the subtlety of the performance. At the second concert a particularly fine rendering was secured of Tchaikovsky's Quartet in D (Op. 11).

KRUSE QUARTET.

Of the lesser known works performed at the six subscription concerts given at Bechstein Hall, mention should be made of a manuscript Quintet in B flat minor for horn and strings, composed by Dr. Ernest Walker. It consists of three movements, severally headed *Andante non troppo lento*, *Molto vivace con fuoco*, and *Allegretto grazioso*, directions which indicate the effective contrast of the numbers. The music is pervaded by a romantic spirit which was happily accentuated by Mr. Borsdorf's expressive rendering of the horn part. At the final concert of the series, on March 21, the selection included Brahms's Piano-forte quintet in F minor (Op. 34), with Mr. Howard Jones at the keyboard, and Schubert's Octet in F (Op. 166) for strings and wood-wind, the Kruse Quartet being augmented by Messrs. Haydn Waud, Charles Draper, B. J. Musket and Wilfred James.

MESSRS. BUSONI AND SERATO.

There are now so many gifted violinists claiming attention that newcomers must needs have exceptional abilities to make even a favourable impression. Mr. Arrigo Serato, who was introduced to Londoners by Mr. Busoni on March 3 at Bechstein Hall, may however be accounted an artist of high degree. The feature of his playing was the beautiful quality of tone, which, allied to emotional warmth of expression, a lively intelligence, and a fluent technique, invested his interpretations with peculiar charm and interest. Associated with the Italian pianist and composer, most enjoyable renderings were heard of Beethoven's Sonata in C minor (Op. 30, No. 2), and Wieniawski's Concerto in D minor, and presumably the correct reading was given of Mr. Busoni's second Sonata for violin and piano-forte. Londoners will doubtless hear more of Mr. Serato. It should be added that Mr. Busoni chose for his solo César Franck's seldom played 'Prelude, aria, and finale,' which so delighted his audience that two extra pieces were demanded and secured.

BARNES-PHILLIPS' CONCERT.

The thirteenth series of these music-makings was brought to a close on March 7 at Bechstein Hall, where four new, pleasing and effective pieces for piano-forte, composed by Madame Ethel Barnes, were played for the first time by Miss Maud Agnes Winter. The pieces are short and severally termed 'Prelude, Scherzo, Nocturne and Toccata, the music in each case justifying its title. Also there was performed the Suite for violin and piano-forte (Op. 19), by Madame Barnes, produced at the first concert this season. The executants were the composer and Miss Winter, the results justifying the repetition. Much success was achieved by Miss Dorothy Gandy by her skilful vocalisation, and Mr. Charles Phillips was heard in Schumann's 'Dichterliebe,' the excellent English translation by Mrs. R. H. Elkin being used.

WALENN QUARTET.

The Walenn Quartet is to be commended for the choice of works performed at its concert at Eolian Hall on February 28, for neither Dvorák's Quartet in G (Op. 106), nor that by Dittersdorf in E flat are well known, and neither, especially the former, deserves neglect. The performances were marked by intelligence and spirit, and the interpolation of songs, charmingly rendered by Miss Agnes Willing, completed an enjoyable evening.

WESSELY QUARTET.

The Wessely Quartet concluded its seventh season of chamber concerts on March 4, at Bechstein Hall. The capabilities of this combination of players are too well-known and appreciated to necessitate attention being drawn to the excellency of their ensemble; but the admirable manner in which, assisted by Mr. James Lockyer and Mr. C. H. Crabbe, these musicians interpreted Brahms's sextet in G (Op. 36) should be recorded.

Musical Competition Festivals.

COLUMBUS, OHIO, U.S.A.

New-Year's Day.

The Cambrian Club of this city organized this remarkably successful competition. It will be noted from the programme given below that the tests submitted will bear comparison generally with those used at the best English festivals. The prizes, in money, were on the liberal Welsh Eisteddfod scale. The following are the chief particulars of the event:

1. Choral competition—Mixed voices, not less than 80 in number: (a) 'My love dwelt in a northern land' (unaccompanied) (Elgar); (b) 'God in the thunderstorm' (Schubert). First prize, \$700 and a gold medal to conductor; second prize, \$300: 1st, Venedocia Choral Union (Mr. J. H. Jones); 2nd, Columbus Choral Society (Mr. J. Hains Richards).

2. Male choirs—Not less than 30 voices. Prize \$400, and a gold medal to conductor. (a) 'O peaceful night' (unacc.) (Edward German); (b) 'The fishermen' (Maldwyn Price): 1st, Columbus Male Chorus (Mr. R. W. Roberts).

3. Ladies' choirs—Not less than 30 in number. Prize \$250, and gold medal to conductor. 'The Snow' (piano-forte accompaniment) (Elgar): 1st, Cincinnati Ladies' Club (Mr. A. Hartzel).

4. Church choirs—Not less than 25 in number and representing one congregation. Prize \$100, and a gold medal to conductor. 'Theme sublime of endless praise' ('Jephtha'), (Handel): 1st, Third Street M.E. Church, Columbus (Mr. G. W. Moore).

5. Children's choirs—Not less than 25 in number and under 15 years of age. Prize \$50, and a gold medal to conductor, also a souvenir badge to every child. 'Barcarolle', Kucken. 1st, Welsh Presbyterian School (Mr. D. B. Davies).

PRESTON.

February 20, 21 and 22.

Preston is fortunate in possessing a commodious and splendidly equipped public hall with minor halls attached. It is therefore well able to cater for musical competitions on the largest scale. But the town is even more fortunate in having amongst its citizens men of light and leading who are willing to give themselves great trouble to serve the interests of the community. This determined altruism was conspicuous in the promotion and achievement of the fourth annual competition held on the above dates. The schedule was an admirable one, because in the choice of tests it almost invariably hit the happy mean between the imposition of difficulties and the tendency of amateurs and the public to be contented with conventional idioms and a limited outlook. The programme therefore was distinctly educational. This being so, the almost overwhelming support that the festival gained was highly gratifying.

On the first day contralto, tenor and baritone soloists, organists, mixed-voice quartets and thirteen church and chapel choirs competed. The following were the tests and the chief results:

Contralto.—'Cangio d'aspetto' ('Admeto') (Handel). 1st, Miss Nancy Howe (Barnsley).

Baritone.—'Thy glorious deeds' ('Samson') (Handel). 1st, Mr. William Earl (Kendal).

Tenor.—Recit. 'This well, my friends,' and Air 'Call forth thy power' ('Judas Maccabeus') (Handel), and 'In the garden' (Granville Bantock). 1st, Mr. W. G. Bennett (Kcighley).

Church Choirs (open).—'Go not far from me, O God,' (Zingarelli). 1st, Hoole Wesleyan (Mr. A. Holt). 2nd, St. Thomas, Preston (Mr. William Croft).

The second day was devoted to the children. Owing to the co-operation of the education authority and the school teachers there was an overwhelming audience at the afternoon events. It had been announced that non-competing children could attend on payment of twopence, and a half-holiday having been granted, between 5,000 and 6,000 children presented themselves for admission. As only 4,000 could be accommodated in the hall, about 1,000 had to be sent away and 500 were entertained in a smaller hall. The organization was, of course, severely taxed, but it was equal to the occasion, and the behaviour of the children was most commendable. The great attraction was the action-song competition, a department of the application of music to school work in which the schools in the district are extraordinarily successful. Ten schools sent contingents in this class, each contributing a different action-song, and thus providing a varied entertainment. Talbot Street Wesleyan School, Southport (Miss Coppock) gained the chief prize. In another class for prepared pieces thirteen schools appeared, and some beautiful singing was heard. Chaucer Road Council School, Fleetwood (Mr. Charles Sae), headed the list. A writing-down-by-ear class yielded unexpectedly excellent results. Six children only were allowed from each school. Sixty notes were played in groups of three and four, and it was found that the six children from St. Mary's Street Wesleyan, Preston (Mr. H. Howarth), each working separately, had got every note right! There was also some excellent sight-singing in one and two parts, St. Mary's and Christ Church (Mr. F. Whincup) especially distinguishing themselves. Thirteen boys and thirty girls sang in the solo-singing classes, and there were thirty-three junior pianists and thirteen violinists. At the evening concert an excellent performance of the cantata 'The Hours' (Roedel) was given by the combined children's choirs, under the able direction of Mr. J. E. Adkins, the organist of the parish church. A fuller account of the day's proceedings, together with the ear-tests used, will be found in *The School Music Review* for March.

On the third day thirty soprano and bass soloists, eleven mixed-voice, three male-voice, and eight female-voice choirs competed. All the competitions were open on this day. The chief results were as follows:

Soprano.—(a) 'Elisabeth's greeting' (Wagner); (b) 'L'été' (Chaminade). 1st, Miss Maude A. Ward.

Bass.—(a) 'Verrath' (Brahms); (b) 'The Jester' (Granville Bantock). 1st, John L. Corina.

Mixed-voice choirs.—(a) 'The Lady Oriana' (Willbye); (b) 'Evening has lost her throne' (Granville Bantock); (c) 'Ballade of Spring' (Theo. Wendt). 1st, Mr. Tattersall's Southport Choir; 2nd, Mr. Aldous's Choir, Lancaster; 3rd, Padiham Vocal Union (Mr. Ernest Hitchon).

The performance in both part-songs by Mr. Tattersall's choir was especially fine.

Male-voice choir.—(a) 'Song of freedom' (Davidson); (b) 'To Celia' (Lee Williams); (c) 'As the gloaming shadows' (MacDowell). 1st, Orion Glee Union, Nelson (Mr. Lawson Berry); 2nd, Southport Vocal Union (Mr. J. C. Clarke).

Female-voice choirs.—'Eglantine' (Jensen). 1st, Padiham Vocal Union (Mr. Ernest Hitchon); equal 2nd, Mr. Aldous's Choir, Lancaster; St. James' Choir, Barrow (Mrs. Bourne).

The adjudicators were Dr. McNaught, Mr. Dan Price and Mr. C. H. Fogg. The festival has the great advantage of the presidency of Dr. R. C. Brown, a medical man and well-informed musical amateur who is deeply and justly respected by his fellow townsmen. The hard-worked and able secretary is Mr. W. M. Miller, and the success of the event owes much in many ways to the judgment and skill of Mr. J. E. Adkins.

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CARLISLE.

February 25, 26, 27.

This was the thirteenth annual festival held in this city. The entries were numerous and the results exhibited were often remarkably good. The singing of the 'girls in business' choirs revealed gratifying natural capacity. The tone was sweet and pure, the enunciation was clear, and the execution refined. St. James's girls' choir (Mr. Bertram Lewis) did best in the chief class. The lads' choirs were also excellent.

The second day was for the children. There were twenty-seven entries. Brook Street (Miss Irving) gained seventy-seven marks out of eighty in one class and full marks for sight-singing. In the Challenge Shield Class Haltwhistle Council School (Mr. W. Keenleyside) sang quite beautifully and gained seventy-eight marks besides full marks for sight-singing. The St. Cuthbert choristers (Mr. Thomas Walrond) were first in another class. At the ensuing afternoon concert, the children's cantata 'Orpheus,' by George Rathbone, was successfully performed by the combined choirs assisted by a small orchestra. Another important feature was the 'Radnor' suite for orchestra (Sir Hubert Parry), which was conducted by Mr. Bertram Lewis. Mr. Sydney H. Nicholson, the Cathedral organist, conducted.

On the third day nine female-voice choirs, eight mixed-voice choral societies, eight village choirs, three men's-voice choirs, seven treble and alto village choirs, eight church and chapel choirs, and nine quartet parties appeared. The following are some of the principal results:

FEMALE-VOICE CHOIRS (nine entries).

Trios	1st. .. 'The Violet' Bennett
	2nd. .. 'The merry beggars' F. C. Woods
1st.	Brunswick Road, Penrith (Rev. C. W. Butler).
2nd.	Cablew Vale Ladies (Mr. Bertram Lewis).

CHORAL SOCIETIES (small).

Part-song	1st. .. 'In Sherwood lived' C. H. Lloyd
	2nd. Soothly Choral Society (Mr. W. H. Reist).

MALE-VOICE CHOIRS.

Chorus	1st. .. 'The Word went forth' Mendelssohn
	2nd. Brigham and Broughton (Mr. James Turner).

CHALLENGE SHIELD CLASS.

Part-songs	1st. .. 'Weary wind' Elgar
	2nd. .. 'The nymphs' Marston
1st.	Carlisle Madrigal Society (Mr. J. R. Cockbain).
2nd.	Penrith (Rev. C. W. Butler).

CHURCH AND CHAPEL CHOIRS.

(a) Anthem	1st. .. 'God so loved the world' Goss
	2nd. North-Eastern Railway Mission (Mr. I. Byers).
(b) Anthem	1st. .. 'If we believe' Goss
	2nd. St. Cuthbert's (Mr. T. Walrond).

At the evening concert the chief choral piece was the eight-part motet 'Blessing and Glory' (Bach). This work and six part-songs were sung with fine effect by the combined choirs under the baton of Mr. Sydney Nicholson, whose active interest in the festival was a great factor in securing its success. The soloists were Miss Amy Holman and Mr. Robert Radford. The adjudicators at the competitions were Dr. McNaught and Mr. W. Ellis, of Durham Cathedral.

KENSINGTON.

February 27.

This competitive scheme makes satisfactory progress. At first confined to ladies' choirs, it recently enlarged its scope and now caters for mixed-voice choirs and string orchestras. Sections for schools have been discussed, and it may be hoped will soon be a feature of the competition. On the present occasion four church choirs (ladies' voices), four female-voice choirs, three mixed-voice choirs, and two orchestras competed. Wilton Road (Hon. Richard Strutt) was first in the church choir class, Mrs. Mary Layton's choir first in the three-part singing (female voices) and the sight-singing classes, and St. John's, Wilton Road, first in the four-part (female voices) class. In the two-part singing class the West Central Working Girls' Club was first, and in the mixed-voice class Mrs. Mary Layton was again

successful. Of the two orchestras that competed, the Church Orchestral Society, under Dr. G. F. Huntley, secured the prize. The following were the test-pieces:

Anthem	1st. .. 'Say, where is He born?' (three parts) Mendelssohn
Three-part song	1st. .. 'Sound sleep' R. Vaughan Williams
Four-part song (unacc.)	1st. .. 'The bridegroom' Brahms

(For Girls under 18, in choirs of not less than 12 or more than 25 voices.)

Two-part song	1st. .. 'Bird raptures' Huntley
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AMATEURS AND PROFESSIONALS.

'Radnor Suite,' No. 2, Allemande, No. 4, Bourrée, No. 6, Gigue	1st. .. Parry
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AMATEURS ONLY.

'L'Ancien Régime,' Petite Suite	1st. .. St. George
Two-part song	1st. .. 'Fairy dance' F. Cordeir

MIXED VOICES.

Four-part songs (unacc.)	1st. .. 'O happy eyes' Elgar
	2nd. .. 'If I had two little wings' Parry

Dr. Walford Davies adjudicated.

HERTFORDSHIRE AND NORTH MIDDLESEX.

February 27, 28, 29.

This festival was held as before at the Alexandra Palace. It was the second year of its institution, and again was an extraordinary success. It is evident that the educational aspect of the competitive festival movement is thoroughly appreciated in the country and suburban districts appealed to.

On the first day there were 140 pianists, 31 violinists, 3 viola players, 14 violoncellists, 8 pianoforte trio parties, 4 string quartets and 3 string orchestras. The chief results were as follows:

FIRST-PRIZE WINNERS.

Pianoforte, junior	—Rupert O. Erlebach.
Pianoforte, senior	—Miss Margaret Buckmann.
Violin, junior	—Stanley Johnson.
Violin, senior	—Miss Winifred M. Ryle.
Viola	—Mr. Stewart Smith.
Violoncello	—Mr. George Goldsmith.
Instrumental Trio	—Miss Florence Favatt's Trio.
String Quartet	—Mr. Duncan Tucker's Quartet.
String Orchestra, small (two entries)	—Miss Macfarlane's Orchestra.
String Orchestra, large (one entry only)	—South Place Orchestra (Mr. Eustace Barraley).

Mr. J. Dykes judged the pianoforte solos. He was assisted by Mr. W. McNaught, junr. Mr. Alfred Gibson judged the string players. At an evening concert Mr. Plunket Greene and many of the winners performed, and Mr. Allen Gill conducted the string orchestras.

The second day over eighty singers came before Mr. Plunket Greene, with the following results:

Soprano	—'Spring' Henschel.
1st.	Miss Greta Dawson.
2nd.	'There's a bower of roses' Stanford.
1st.	Miss Evelyn R. Wallis.
2nd.	'The Lord is long-suffering' (C. Judith) Parry.
1st.	Miss Dora Brown.
Contralto	—'Now sleeps the crimson petal' Roger Quilter.
1st.	Miss Minnie Davies.
2nd.	'O mistress mine' Roger Quilter.
1st.	Mr. Harry Burleigh.
Tenor	—'God breaketh the battle' (C. Judith) Parry.
1st.	Mr. Frank Lizard.
Baritone	—'Drake's drum' Stanford.
1st.	Mr. W. Ming.
Bass	—'The wanderer' Schubert.
1st.	Mr. Mathers Atkinson.

Dr. Percy Buck adjudicated in the other sections and in the organ class. Of the twelve trio parties Miss F. Conder's was deemed the best, Miss B. Lang's party won the mixed quartet prize, and Mr. F. E. Davis's that for the male quartets. Mr. G. M. Moore was first in the organ class.

On the third day there were nearly two thousand competitors. The schools were divided into numerous sections. In all there were twenty-two entries, and the performances were assessed by four judges, Dr. McNaught, Dr. Somervell, Dr. Percy Buck and Mr. W. H. Leslie working separately and simultaneously. Campsbourne Council Girls' School gained in one section the challenge pianoforte presented by Messrs. Broadwood, and Essendon School in another section a second challenge pianoforte, also presented by Messrs. Broadwood.

The Mill Hill Girls' Club gained the first-prize in their class, and the Essendine Choir, Paddington, was first in the Evening Continuation School class. In the choral societies'

section Dr. Somervell heard (a) seven choirs from small towns; (b) five from large villages; (c) two from small villages; and (d) two male-voice choirs. The winners were (a) Mill Hill Madrigal Society; (b) Hertingfordbury Choral Society; (c) Bayford Choral Society; and (d) Wood Green School Choir. Dr. Buck heard (a) eight ladies' choirs (small); (b) four village church choirs; (c) six large town church choirs; (d) four small town church choirs; and (e) four mixed-voice church choirs. The following were the results:

- (a) Hertford Festival Choir (Mr. T. L. Gregory).
- (b) Hertingfordbury Church Choir (Mr. J. R. Kinnerell).
- (c) Winchmore Hill Parish Church (Mr. J. Gilmour-Laird).
- (d) St. Etheldreda's, Bishop's Hatfield (Mr. H. W. Harrison).
- (e) Crouch End Congregational (Mr. J. Booth).

Dr. H. Walford Davies heard nine ladies' choirs in the open class. The test-pieces here were 'The Lord is my Shepherd' (Schubert), and 'The gardener' (Brahms). After an interesting competition the first place was awarded to Mill Hill Madrigal Society (Mr. Lawrence Cane), and the second to Madame Grace Day Winter's ladies' choir.

The Madrigal Society and the chief choral classes were heard by Dr. McNaught. In the first class there were ten entries, and the Harringay Congregational Choir (Mr. C. Rowley) was placed first and Totteridge Choral Society (Mr. G. Hooper) second. In the class for large towns within the radius of the scheme, Willesden District Choir (Mr. J. S. Waddell) gained the first place. In the class open to choirs from any place in the United Kingdom, the tests were: Madrigal, 'Sweet honey-sucking bees' (Willbye), Nos. 1, 2, 3 from the motet 'Jesus, Priceless Treasure' (Bach), and there were entries as follows:

- Essendine Choir, Puddington (Mr. William Kendall).
- Willesden District Choir (Mr. J. S. Waddell).
- Barnet Choral Society (Mr. Frank B. Wood).
- Harringay Choral Society (Mr. Wilfred Pepper).
- Slough Choral Society (Mr. George Bower).
- Mr. G. Day-Winter's Select Choir (Mr. G. Day-Winter).

Mr. Day-Winter's select choir was the largest and in several respects the best constituted. They excelled especially in the Bach chorus, and were awarded the first place. The Willesden District and Slough Choral Societies were bracketed second.

The proceedings were closed by performances of the massed choirs, conducted by Sir Walter Parratt. Great enthusiasm prevailed. The prizes were distributed by the Marchioness of Salisbury, a choir from the Hatfield estate having taken part in the festival.

Full details of the School competitions are given in the April issue of the *School Music Review*.

Although a strong committee was made responsible for the whole promotion of the festival, no one will deny that the success of the scheme is due to the brilliant organizing power of Miss Cecilia Hill.

OAKHAM.

March 2 and 3.

This is a countryside festival promoted by the local gentry, with the Earl of Dysart as president and the Hon. Mrs. Charles Fitzwilliam as secretary. Besides Oakham itself, eighteen of the outlying villages sent contingents in the shape of school choirs, church choirs and choral societies. The event aroused great interest, and it was obvious that the preparation had been earnest and keen. The children's choirs, which occupied the whole of the first day, were tested not only by the performance of prepared pieces, but by voice production and sight-singing exercises. Thirteen schools were represented. Oakham (Mr. J. C. Kernick), Exton C.E. (Mr. Durrant), and Ridlington (Mrs. Sharpe) were first-prize winners. On the second day there were fourteen adult choirs. The tests were:

- | | | |
|--|---------|----------------|
| Adieu, sweet Amarillis | | Willbye |
| Softly fall the shades | | Hatton |
| Sleep, gentle lady | | Bishop |
| Hymn to the Trinity | | T. Bakerley |
| O peaceful night (male voices) | | Edward German |
| Flow down, cold riddle (female voices) | | B. Leard-Selby |

Largham and Burley, a combined village choir (Mr. McClelland) won the madrigal prize; Whissendine and

Barleythorpe (Mr. Nicholson) the prizes for the part song, the anthem and female voice trio, and Ridlington (Mrs. Smith) that for the male-voice choirs.

Dr. McNaught adjudicated on both days. The Countess of Gainsborough distributed the prizes on the first day, and Lady Ancaster, who herself has just instituted a competition festival at Bourne, performed this duty on the second day. A concert was given on the second evening, at which the prize choirs performed separately as well as together under the baton of Mr. Wing. The soloists were Mr. J. Campbell McInnes and Mr. Wing.

PUDNEY.

March 7.

The annual competition organized by the Mechanics' Institute Glee Society, held as above, was considered the most successful of the series. Only contraltos and tenors were invited in the solo-singing classes. It was courageous to ask the former to sing Gluck's 'Oh, Eurydice' and Hatton's 'The Enchantress', but eighteen attempted the task, and Miss Towers, of Bradford, won the first place. There were also eighteen tenors to essay 'If with all your hearts' (Mendelssohn) and 'My dreams' (Tosti). Mr. W. Slack, of Sheffield, was the most successful. In the class for mixed-voice choirs, Mr. H. Ball's fine Bradford Vocal Union gave an impressive performance of Elgar's 'Weary wind of the West', but did not succeed so well as the Milnbridge Vocal Society, under Mr. H. Pyson, in their own selection, and in the end Milnbridge gained the first place. Mr. D. W. Evans, of Huddersfield, was the adjudicator.

Notice of the Belfast competitions must be deferred till the May issue.

MUSIC IN VIENNA.

(BY OUR SPECIAL CORRESPONDENT.)

Vienna, March 15.

Felix Weingartner, the new Opera director, has set himself a heavy task: herculean deeds are expected of him before he has fully realized the involved condition of the institution. The numerous friends and admirers of his predecessor, Mahler, sharply criticize him, and also spread unpleasant personal reports respecting him, so that he is severely handicapped.

On February 25 Eugen d'Albert's 'Tiefeland' was performed for the first time at the Court Opera, and, judging from the success of the *première*, it ought to have a long run. The refined though not actually original music is not, however, in keeping with the interesting though unattractive libretto. The rendering of the work under the direction of Capellmeister Schalk was on the whole excellent: Frau Gutheil Schoder's impersonation of Marta deserves praise, while Herr Schmedes sang the music of the shepherd Pedro, with fervour. The other rôles were well represented by Fraulein Kinrina and Herren Mayr and Moser. For the revival of two old ballets, 'Rococo' and 'Robert and Bertrand,' Weingartner earned slender thanks.

The novelty at the Volksoper yesterday was Siegfried Wagner's 'Sternengebot.' Its performance was naturally one of the sensations of the season, especially as the composer himself was present. This resulted in a favourable reception of the work, for a Viennese audience tempers justice with kindly feeling. To a poor and unsatisfactory libretto, Siegfried Wagner has written music which on the whole sounds well and shows refined workmanship: it however lacks strong individuality and melodic power. A careful, if not striking rendering of the work was given under the direction of Capellmeister Gille. Frau Drill-Oridge and Herren Lassmann, Hofbauer, Anton and Nordmann made the most of their respective parts.

Weingartner's compositions, almost unknown here, are naturally creating much interest. Ambitious singers especially are zealously endeavouring to make known his numerous and very pleasing songs. Also his second Symphony in D was recently performed at the Concert Society, under the direction of F. Löwe, for the first time in Vienna. The work, cast in classical form, is pleasing and free from ultra-modern extravagancies. It, however, lacks

character, and frequently shows the influence of Beethoven, Liszt, or Bruckner. A symphonic poem, 'Wieland der Schmied,' by von Hausegger, met with a doubtful reception, and a series of pretentious compositions, which Max Schillings himself conducted at an 'Academie' concert, created a by no means favourable impression. Viennese amateurs are growing weary of overlaid effects, and of the empty speech of the iconoclasts, and long for music which pleases the ear and touches the heart.

The arrangements made to honour in worthy manner the memory of Richard Wagner met with hearty response. Admirable performances were given of the independent orchestral works and excerpts from the music-dramas; unfortunately, however, there was exuberant and much unnecessary speech-making.

The concert storm which broke out at the beginning of the season still rages. Of violinists, Ysaÿe and Henri Marteau have achieved the greatest success. Of pianists there may be specially named Godowski and Rosenthal, and, in the department of chamber-music, the Sevcik and Trieste Quartets. A quartet by Dohnányi met with well-deserved success. Master-singer Johannes Messchaert, who gave a vocal recital, drew a crowded house.

RICHARD VON PERGER.

MUSIC IN BELFAST.

(FROM OUR OWN CORRESPONDENT.)

The sixth of the Queen's College chamber concerts, on February 29, was devoted exclusively to the music of Beethoven. Miss A. C. Kemp was the vocalist, and, amongst other pieces, sang two Scotch and one Irish song with pianoforte, violin and violoncello accompaniment. These accompaniments are so seldom heard that their performance was interesting, although it cannot be said that the arrangements are worthy of their great author. The Verbruggen Quartet played the Quartet in C (Op. 59, No. 3), and in conjunction with Messrs. Fred Cole, R. D. W. Haffie, Charles Borwick and E. Angles, gave an excellent rendering of the Septet.

The Philharmonic Society's season was brought to a close on March 13, by a concert occupied entirely with selections from Wagner's 'Meistersingers.' The parts chosen were portions of Act II. and the greater part of Act III. The solo singers were Miss Gleeson-White and Messrs. Wilson Pembroke (Walthers), M. Vincent (Sachs) and W. Dever (Beckmesser). The chorus and orchestra acquitted themselves very creditably, although the difficulties are really great when a work so unusual and complicated is attempted by performers who are mostly amateurs. It certainly required the combination of knowledge and perseverance which are so characteristic of Dr. F. Koeller, the Society's conductor, to justify the attempt and crown it with success.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

The sixth concert of the Birmingham Orchestral Concert Society took place in the Town Hall on February 19, and was conducted by Mr. Landon Ronald, the executive being the Hallé Orchestra, supplemented by a contingent of local players. In addition to Tchaikovsky's 'Pathetic' Symphony, Mr. Delius's 'An English Rhapsody, Brigg Fair,' based on a Lincolnshire folk-song, was performed. A fine rendering was given of Weber's 'Oberon' overture and of Strauss's 'Don Juan.' The vocalist was Mr. Horatio Connell, who sang Grieg's vocal scena 'Der Einsame.'

The Birmingham Concerts Society gave its sixth, seventh and eighth orchestral concerts in the Town Hall on February 18, March 3 and March 17 respectively. The conductor at the first was Mr. Henri Verbruggen, who also appeared as solo violinist; the second concert was conducted by Mr. George Halford, and the third by Sir Charles Stanford. Mr. Percy Grainger was the solo pianist at the concert in February, and Mr. Plunket Greene was the vocalist at the last concert on March 17, with which the present series of concerts was brought to a conclusion. A popular Saturday night concert was given at the Town Hall

on March 7 by the Birmingham Symphony Orchestra, conducted by Mr. Lyell Tayler. Miss Lucy Nuttall, the vocalist, achieved great success at this her début before a local audience, and Mr. Arthur Cooke, a performer of marked ability, was the solo pianist.

The last Harrison Concert of the present series was given in the Town Hall on March 7. The London Symphony Orchestra was conducted by Herr Arthur Nikisch, who made his début in Birmingham. The programme comprised the 'Pathetic' symphony, and the 'Leonora' No. 3 and 'Tannhäuser' overtures. Herr Nikisch created an extraordinary sensation, especially in his interpretation of the 'Pathetic' symphony. Mr. Edouard Kislser gave a finished and artistic performance of Beethoven's Pianoforte concerto in G, introducing Hans von Bülow's difficult cadenzas.

The Midland Musical Society was well advised in reviving Sir Edward Elgar's cantata 'King Olaf,' first heard at the North Staffordshire Musical Festival in October, 1896. It is a work of great dramatic power and melodic beauty, a veritable tone-picture in which each character stands out in bold relief. The performance given in the Town Hall on February 22, was to be ranked among the best achievements yet attained by this Society since Mr. A. J. Cotton undertook the conductorship. The choral portions were splendidly sung by the choir, and the orchestra discharged its arduous task most skilfully. The whole rendering was greatly enhanced by the valuable aid of the soloists, Miss May Lund, Mr. Joseph Reed, and Mr. Joseph Farrington.

The forty-second annual concert promoted by the Birmingham Police, in aid of the fund to enable the Police Band to perform in the public parks of the city, was given in the Town Hall on March 11, before a crowded audience, when some capital selections of music were played under bandmaster Sergeant Henry Cannon's conductorship. Señor José Soler Gomez, the well-known Spanish violinist, met with an excellent reception. The vocalists were Miss Perceval Allen, Mr. Ernest Pike and Mr. James Coleman, while Mr. C. W. Perkins was at the organ.

For the first time here as a concert performance, the Birmingham Choral and Orchestral Association gave a recital of Benedict's opera 'The Lily of Killarney' in the Town Hall, on March 14. Mr. Joseph H. Adams, the conductor, had evidently correctly gauged the taste of his patrons, for the Town Hall was crowded. The choir did well, and the principals were Miss Annie Nelson, Madame McEwan Johnson, Madame Marguerite Gell, Mr. Edward Arthur, Mr. Clarence Savage, Mr. Thomas Howell and Mr. Tom Griffiths.

The Wolverhampton Festival Choral Society's concert which took place at the Agricultural Hall on February 21, was entirely devoted to Wagner. The singing of the choir, especially in the choral march from 'Tannhäuser,' was resonant and convincing, while the orchestra showed perfect familiarity with Wagner's scores. The soloists were Miss Perceval Allen, Mr. James Davies, Miss Hattie Molineaux and Mr. Montague Borwell. Mr. H. Lyell Taylor conducted.

Mr. W. Berridge Hicks conducted a praiseworthy performance of Coleridge-Taylor's 'Hiawatha's Wedding-feast' and 'Death of Minnehaha,' given by the Moseley Choral Society at the Moseley and Balsall Heath Institute on March 19. The band and choir numbered 120 performers, and the excellent principals were Miss Gertrude Yates, Mr. Edwin Spooner and Mr. G. Neale Peck.

The Shirley Institute Choral Society gave a successful concert on March 21 at the Institute, the principal works performed being Stainer's 'The daughter of Jairus' and Anderton's 'The wreck of the Hesperus.' The executive consisted of a band and chorus of sixty performers, conducted by Mr. Frank Glassey, and the principals were Mrs. Graham Barber, Mr. Clarence Skelton and Mr. Leslie Bailey. Miss Edith Ball was the pianist and Mr. Spurman the organist.

The Sarum Choral Society celebrated its 'Diamond jubilee' on March 3 by giving a performance of 'Elijah.' Under the conductorship of Mr. A. E. Wilshire, the chorus sang with admirable precision and attack. There was an excellent orchestra, led by Mr. Frank Bartlett, and the principal solo vocalists were Miss Kate Cherry, Miss Janie Blake, Mr. George Sands and Mr. Montague Borwell.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

The Ladies' Night of the Bristol Royal Orpheus Glee Society, on February 28, was highly successful, Colston Hall being crowded, and the performance of a more than usually interesting character. A departure was made from the ordinary arrangements, as Mr. J. McCormack was set down for three vocal solos. The pieces which were given by the choir for the first time upon this occasion were 'The Rose' (Gade), 'Dance of Gnomes' (MacDowell), 'Love's slumber song' (Lovatt) and 'Hymn to the Sun' (De Rillé). Of these, MacDowell's production proved a special favourite. Some of the familiar compositions were given with Mr. Charles Knowles as the soloist, viz.: 'Tears of anguish' (Reichardt), 'Cold is Cadwallo's tongue' (Horsley) and 'Thou art my dream' (Metzger). Mr. Knowles also sang with fine effect Schumann's 'The two Grenadiers.' Mr. McCormack was listened to with pleasure in the flower song from 'Carmen,' 'Farewell in the Desert' (Stephen Adams) and Verdi's 'La donna è mobile' from 'Rigoletto.' Mr. George Riseley, as usual, conducted admirably.

At the Saturday Popular Concert on February 29, at the Victoria Rooms, the Society of Instrumentalists, with the aid of local professionals (Mr. Harold Bernard, leader), performed some favourite compositions in a style that was highly appreciated by a large audience. Weber's 'Der Freischütz' overture, the Introduction to Acts I. and III. of 'Lohengrin,' 'Finlandia,' by Sibelius, Nos. VII. to XI. of the recently discovered 'Viennese Dances' by Beethoven, and Mendelssohn's 'Ruy Blas' overture, were all played with spirit and unanimity. In a composition by Boellmann, a solo for the violoncello with variations, Mr. Percy Lewis, exemplified great skill. In the Romance and Gavotte from Raff's Suite in E flat (Op. 200), Mr. G. Herbert Riseley played the pianoforte part, being ably accompanied by the band. The vocalists were Miss Katharine Gerrish and Miss Gertrude Winchester, both of whom exerted themselves to good purpose. Mr. George Riseley occupied his accustomed place as conductor.

The annual concert given by the Cathedral School Choir on March 3, at Redland Park Hall, was in aid of the Children's Help Society and the Home for Crippled Children. Mr. A. E. Hill, music-master and organist of St. John's Church, Clifton, conducted a performance in which there were many features of interest. The orchestra was led by Mr. Harold Bernard, who also played a Violin sonata composed by Mr. Hugh Redwood, a former scholar, who was at the pianoforte. The choir sang creditably a number of part-songs.

The spacious room at Bristol Grammar School was crowded on March 11, when Mr. C. W. Stear, music-master and organist of the Church of the Holy Nativity, gave an organ recital. Mr. Percy Bennett contributed two oboe solos, and Mr. Herbert Spiller, bass soloist at St. Thomas's Church, sang acceptably.

At Colston Hall, on March 11, the Bristol Choral Society brought its nineteenth season to a close with a fine performance of 'Elijah,' under the direction of Mr. Riseley. Orchestra and choir numbered upwards of 500 performers. Mr. Harold Bernard was the first violin, and Mr. G. Herbert Riseley presided at the organ. The soloists were Madame Emily Squire, Miss Alice Lakin, Mr. Joseph Reed, and Mr. Charles Knowles. The passages for the Youth were sung by Master F. Edge, a chorister at St. Saviour's Church.

The Bristol Symphony Orchestra gave the third concert of the season on March 18 at the Victoria Rooms, under the direction of Mr. Hubert Hunt (organist of Bristol Cathedral). Satisfactory interpretations were afforded of Brahms's second Symphony, Tchaikovsky's Pianoforte concerto (Op. 23), with Mr. Herbert Parsons as the soloist, the Overture to 'Egmont,' and Wagner's 'Huldigungs Marsch.' Mrs. Herbert Hutchinson, the vocalist, gratified by her excellent rendering of airs by Brahms and Massenet.

The successful series of Educational Concerts was brought to a termination on the afternoon of March 18, when a large audience assembled at the Victoria Rooms. In this series, the third that has been held, the study of the sonata has been undertaken, and on this occasion Miss Lloyd gave an interesting address, after which vocal and instrumental compositions were performed by various skilful amateurs.

The second concert of the sixth season of Bristol North Choral Society was given at the Victoria Rooms on March 21, when the programme, largely devoted to Mendelssohn, included 'Loreley,' 'Hear my prayer,' 'Psalm cxiv,' and the overture to 'A midsummer night's dream.' Choir and band numbered 300 performers. Mr. F. S. Gardner led the orchestra, and Mr. A. New (Bath Abbey) was at the organ. Miss Mabel Manson and Mr. Montague Worlock were the vocal soloists. Little Ruby Taylor, aged nine years, played excellently the pianoforte part in Walter Macfarren's 'Concertstück.' The performance generally was satisfactory, and Mr. C. W. Stear conducted with judgment. A large audience was present.

MUSIC IN CAMBRIDGE.

(FROM OUR OWN CORRESPONDENT.)

The Cambridge University Musical Society's Chamber concerts took place on January 29, February 14 and 29. On the first occasion the performers were the Harford Quartet and Mr. Donald Tovey. The principal feature of the programme was Brahms's 'Liebeslieder' (first set) and 'Zigeuner Lieder.' At the second concert Mr. F. Austin sang Schumann's 'Dichterliebe,' and the London String Quartet played quartets by Dvorák and Mozart. The third concert was a pianoforte and vocal recital given by Mr. Percy Grainger and Mr. Gervase Elwes.

The second Cambridge Symphony concert took place on February 6, Dr. Charles Wood conducting. Beethoven's 'Pastoral' symphony and the 'Tannhäuser' overture were the principal items.

Mr. and Mrs. Haydn Inwards's three concerts included violin sonatas by Beethoven, Grieg, César Franck, Richard Strauss and Alan Gray. There have been more than the usual number of touring performers: it is said that the total number of these concerts in Cambridge during this term constitutes a record, and we can very well believe it.

The performance of Bach's B minor Mass by the Cambridge University Musical Society is specially noticed on p. 244.

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

The University College Choral Union gave a concert in the Auld Maxima of the University in St. Stephen's Green on February 24, conducted by Mr. Robert O'Dwyer. The orchestra played the 'Fra Diavolo' and 'Magic flute' Overtures. The choral items included the Recitative and Prayer from Gadsby's 'Columbus' (soloist Rev. Dr. Doherty); John Pointer's cantata 'Harold Harfager' (soloist Mr. J. C. Browner); 'The wine cup is circling' (Irish air, arranged by Robert O'Dwyer; and the sailors' chorus from 'The Flying Dutchman.' Mr. Arthur Darley, the solo violinist, played Tartini's 'Trillo del diavolo.'

On March 11 the Dublin Orchestral Society gave its second concert for the season, when a really good performance was given for the first time in Dublin of Brahms's third Symphony in F, under the direction of Dr. Esposito. The programme also included Beethoven's 'Prometheus' overture, Wagner's 'Trauermarsch' and 'Walkürenritt,' Schubert's Ballet No. 2, from 'Rosamunde,' and an extremely effective orchestral transcription by Dr. Esposito of Bach's choral prelude, 'Wachet auf.'

Their Excellencies the Lord Lieutenant and the Countess of Aberdeen distributed the prizes to the students of the Royal Irish Academy of Music in the Great Hall of the Royal University on March 12. The orchestra, conducted by Dr. Jozé, played Beethoven's 'Prometheus' and Auber's 'Zanetta' overtures, and Lachner's 'March' from an orchestral Suite. Miss Sophie Solomons, Miss Winifred Allen, Miss Eva Lemon and Mr. Elias Maguire were the vocalists; Miss Sophie Vance and Miss Kathleen Hinds, pianists; Miss Muriel Porter and Miss Bertha Dowse, violinists; Miss Christine Gillespie and Miss Marjorie Graham, violoncellists; and organ solos were played by Miss Irene Johnston, Miss Elinor Scott, Mr. Godfrey Bird and Mr. William Kirk.

Mrs. Denis O'Sullivan has offered a special prize for baritone solo-singing at the forthcoming 'Feis Ceoil' (May 18-23) in memory of the late Denis O'Sullivan, whose name will always be affectionately remembered here in connection with this annual musical festival.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

The seventh and last concert of the Edinburgh Classical Concerts, given on March 7, was in the nature of a vocal and pianoforte recital, the performers being Miss Elena Gerhardt and Mr. Alexandre Siloti. Miss Gerhardt, who possesses a beautiful soprano voice and a highly-cultivated method, was accompanied by Mr. Richard Epstein and gave unalloyed pleasure to the audience by her renderings of songs by various composers. Mr. Siloti played compositions by Schubert, Beethoven, Rachmaninoff, Liadoff, Liszt and Bach.

The tenth annual concert of the Edinburgh Select Choir (conductor Mr. George Short) took place on February 22. The programme was of a varied nature, and special interest was attached to the first performance in public of a selection of pieces from Mr. J. A. Moonie's recently-published 'Gems of Highland Song.' The soloists were Miss Marguerite C. Dick, Miss Helen Reed, Mr. John Rutherford and Mr. William Baird, and Mr. Willem Sasbach played a number of violoncello solos in excellent style.

On February 25 Mr. Kirkhope's choir (conductor, Mr. John Kirkhope) gave a splendid performance of Mendelssohn's 'Elijah.' The choir showed an excellent balance of parts, and the various choruses were delivered with rare volume and richness of tone. The soloists were Miss Ada Crossley, Miss Gertrude Lonsdale, Mr. Henry Brearley and Sir Charles Santley. The supplementary quartet was drawn from the ranks of local talent, and consisted of Miss Sara Maconochie, Miss Helen Ford, Mr. T. E. Gledhill and Mr. George Campbell. Sir Charles Santley was the recipient of a great ovation from the audience, and at the interval was presented with a laurel wreath bearing the following note: 'To Sir Charles Santley in remembrance of his life-long service to music and the drama, from his sincere and grateful admirers, the members of Mr. Kirkhope's choir.'

For the third of Mr. Ernst Denhof's delightful concerts, on February 29, the services of the famous Brussels String Quartet and Dr. Theo Lierhammer, vocalist, were engaged. The programme included César Franck's Quartet in D major, for the first time in Edinburgh, and Schumann's Pianoforte quartet in E flat (Op. 47). Mr. Denhof played Chopin's Ballade in A flat, and Dr. Lierhammer, accompanied by Mr. Scott Jupp, was heard in songs by Schubert, Schumann, Grieg, Holländer, Franco Leoni and Dalcroze.

For his fourth and last concert Mr. Denhof had the assistance of Messrs. Henri Verbrugghe (violin), D. E. Nichols (viola), J. Messeas (violoncello), Fred Cole (double-bass), R. D. McHaffie (clarinet), Edwin Angless (horn), and C. Borwick (bassoon). Miss Mary Münchhoff was the vocalist, and Mr. A. Scott Jupp accompanied. Of the concerted music perhaps most pleasure was derived from the finely-balanced rendering of Schubert's Quintet in A (Op. 114).

The Eastern Choral Society (conductor, Mr. David Blair) gave its sixth annual concert on March 18, when Gade's 'The Crusaders' was sung with commendable finish. The soloists were: Miss Sara Maconochie, Mr. John Jamieson, and Mr. A. C. Young, and performances were given by the Edinburgh String Quartet. Mr. Christie Jupp was an efficient accompanist.

The Edinburgh Highland Reel and Strathspey Society gave its twenty-seventh annual concert on March 20, when, under the able conductorship of Mr. Archibald Menzies, some sixty performers discoursed national airs, to the evident enjoyment of a crowded audience. Additional attractions were songs by Miss Mary Dixon, Miss Marion Richardson, Mr. Thomas Lawrie and Mr. A. G. Leveston; violin solos by Mr. J. Scott Skinner, and solos on the Welsh harp by Mrs. Gruffydd Richards. The accompanist was Mr. Robert McLeod.

The fourth and last of the University Historical Concerts, on February 26, was devoted to a recital illustrative of the development of the modern pianoforte sonata from J. S. Bach to Clementi. The performer was Madame Wanda Landowski, who, alike on the harpsichord and the pianoforte, delighted the audience by her musically treatment of the various items.

The jubilee concert of the Edinburgh Choral Union is specially noticed on p. 236.

The Northern Choral Society (conductor, Mr. John Crichton) gave a highly successful concert on February 29. The works performed were 'The Swan and Skylark' (Goring Thomas) and 'The Revenge' (Stanford). The soloists were Miss Rana Taggart, Mrs. Marion Christie, Mr. John Jamieson and Mr. John Wishart.

The University Musical Society gave its thirty-eighth annual concert on March 6. The programme included Barnett's 'The Ancient Mariner,' a number of choruses, part-songs and solos. The singing of the choir reflected much credit on the training by its conductor, Mr. J. A. Moonie. The vocal soloists were Miss Ada Forrest, Miss Helen Ford, Mr. Frank Lucas and Mr. George Campbell, and a number of charming violin solos were contributed by Miss Copeland.

The Edinburgh String Quartet (Messrs. Colin Mackenzie, J. H. Hartley, R. de la Haye and D. Millar Craig) gave its last concert of the season on March 10, when works by Haydn, Beethoven and Mendelssohn were finely performed. These concerts have been a source of real enjoyment to lovers of chamber music, and it is earnestly hoped that the measure of support accorded to them has been sufficient to ensure their continuance next season.

On March 13 the Southern Choral Association—conductor, Mr. E. W. Winning—gave admirable performances of MacCunn's 'Wreck of the Hesperus' and Coleridge-Taylor's 'Death of Minnehaha.' The soloists were Miss Maie Thorn and Mr. George Campbell.

The London Symphony Orchestra, conducted by Mr. Arthur Nikisch, made its appearance at the fourth and last of the Harrison Concerts on March 14. The programme comprised Beethoven's 'Leonora' Overture, Tchaikovsky's 'Pathetic' Symphony, Beethoven's Pianoforte concerto No 4, in G—admirably played by Mr. Edouard Risler—the 'Ballet des Sylphes' and 'Marche Hongroise' from Berlioz's 'Faust,' and the overture to 'Tannhäuser.'

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

Mr. Hatton Malcolm's male-voice choir gave a highly interesting concert on February 25. No English glee-composer found a place in the fourteen choral numbers forming the programme, the composers drawn upon being chiefly German, Russian, French and Norwegian; nothing but praise can be bestowed on the performance, but why were native composers thus ignored? Vocal solos were given by Mr. Charles Tree and Mr. George Inglis, and Mr. J. Crossland Hirst acted as accompanist. On the following evening the Musical Association connected with St. Matthew's United Free Church gave a good rendering of Handel's 'Samson.' Mr. J. H. Baxter conducted, and Mr. J. K. Findlay played the organ accompaniments. The annual concert of the Glasgow University Choral Society (Mr. A. M. Henderson, conductor) took place on March 4, when, both with respect to programme and performance, the students showed a marked advance on their former efforts. The rendering of Palestrina's 'O bone Jesu,' Arcadelt's 'Ave Maria,' and Elgar's 'How calmly the evening' calls for special mention, but the various other numbers on the programme, which included some 16th century madrigals, Stanford's 'Songs of the sea,' and part-songs by Smart and Arthur Foote, were also sung quite creditably. Rheinberger's Pianoforte quartet in E flat and instrumental solos by Miss Bessie Spence (violin), Professor Bower (violoncello), and Mr. A. M. Henderson (pianoforte) gave necessary variety to the programme, and the accompaniments were carefully played by Mr. W. F. Forsyth.

The Orpheus Choir, a comparatively new organization conducted by Mr. Hugh S. Robertson, gave two concerts on March 10 and 11, and revealed excellences which place the Choir among the best of its kind in the city. The programme was very varied in its character, but every item was sung with fine tone and excellent phrasing and expression. The presence of Madame Suzanne Adams as solo vocalist helped to secure a large audience. The other solo vocalists were Master Sydney Collet and Mr. Harry Dearth. The duties of organist and accompanist were very ably discharged by Mr. A. J. Lancashire.

The efforts of the Pollokshields Philharmonic Society to popularise chawler music in the southern suburbs of the city have been attended with much success this season. Three concerts were given—on March 2, 9, and 16—the performers being the Verbrugghen Quartet, a combination that stands for everything that is best in ensemble playing, assisted by Misses J. Cullen and C. E. C. Brown (violin), Mr. R. Daebnitz (viola), Mr. G. Bruce (violinello), Mr. F. Cole (double-bass), and Misses A. Cullen and Hilda Bailey (pianoforte). The programmes have included String quartets by Mozart, Beethoven and Schubert, in addition to Mendelssohn's Octet for strings, Schubert's quintet 'The trout,' and Beethoven's quintet 'The storm.'

The Glasgow Amateur Orchestral Society, ably directed by Mr. W. T. Hoeck, gave its second concert on March 19. The most successful item in the programme was Schubert's 'Rosamunde' overture, which was played with great crispness, but the rendering of Mendelssohn's Violin concerto and Beethoven's C minor Symphony was quite praiseworthy. The solo part in the concerto was played by Miss R. R. Graham, a young local lady who has studied with Professor Seveik, and on this occasion made her first public appearance in Glasgow. Mr. Hamilton Harris as vocalist made an excellent impression, his fine sonorous bass voice and admirable method being exhibited in songs by Purcell and Mozart. Clydebank Choral Union, under Mr. W. J. Clapperton, performed 'Elijah' on March 18, the same oratorio being given by the Greenock Choral Union on March 20.

The month's music-makings have been varied by the visit of the Moody-Manners and the Royal Carl Rosa Opera Companies, the former giving a revival of Halévy's 'The Jewess,' and the latter of Verdi's 'Othello' and Goring Thomas's 'Esmeralda.' Amateur opera has been represented by the Glasgow College of Music Operatic Society in Cellier's 'The Mountebanks,' and the Glasgow Amateur Operatic Society in Sullivan's 'Iolanthe,' both performances being given in the cause of charity.

MUSIC IN GLOUCESTER AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The second concert of the season of the Gloucester Choral Society was held in the Shire Hall, Gloucester, on February 25, when the efforts of the members and the conductor, Dr. A. Herbert Brewer, were rewarded by a large audience. Haydn's 'Spring' was successfully sung, the solos being taken by Madame Alice Prowse, Mr. John Bardsley and Mr. William Higley. The rollicking music of Cowen's 'John Gilpin' was also splendidly rendered. The band, led by Mr. W. H. Reed, tastefully played Elgar's Serenade for strings in E (Op. 20), and the rest of the programme was devoted to miscellaneous songs by the vocalists above named.

The series of free musical recitals which have been held in Gloucester Cathedral during the winter came to an end on March 5. A novelty at the last recital was a small orchestra. The series has been very largely attended.

On March 12 the Cheltenham Philharmonic Society held its concert in the Town Hall, Cheltenham, when the principal feature of the programme was the performance of Dvorák's 'Stabat Mater.' The soloists were Madame Emily Squire, Miss Phyllis Lett, Mr. Harold Wilde, and Mr. Harry Dearth. The orchestra played Mendelssohn's 'Scotch' Symphony and Schubert's 'Rosamunde' overture with feeling and expression. Mr. C. J. Phillips ably conducted. It is interesting to know that he has undertaken the duties of 'Master of Music' at the forthcoming Gloucestershire pageant.

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

A String quartet by Hugo Kaun, played at the third Schiever chamber concert on February 22, presented musicianly features of modern feeling, although their expression is not cast in strict form. Schumann's F major Quartet (Op. 41, No. 2) was very agreeably played, and an interesting programme was completed by Brahms's Pianoforte quintet (Op. 35), in which Miss Evelyn Suart was associated

with the string players in a brilliant performance. Miss Suart's solos included two fanciful short pieces by F. C. Nicholls and three by Scarlatti. The late Mr. Courvoisier has been replaced by Mr. T. Rimmer as the viola player in the quartet party.

A new string quartet, which is led by Mr. C. Rawdon Briggs, leader of the Philharmonic Orchestra, and includes Mr. J. S. Bridge, Mrs. Rawdon Briggs (viola), and Mr. Walter Hatton, made a successful début at a concert given in the Yamen Rooms on February 28. Their playing of Schumann's A minor Quartet and Dvorák's Quintet—in which they were joined by Mr. Max Mayer at the pianoforte—was marked not only by technical skill and finish, but also by musicianly insight. Similar commendable features were noticeable in the vocal items contributed by Mr. Horatio Connell, a baritone whose interpretation of songs by Hugo Wolf, Brahms, Grieg and Max Mayer made a marked impression, especially in the musicianly songs by the last-named composer, who accompanied admirably.

An interesting lecture on the evolution of the string quartet was given on March 5 by Mr. Herbert McCullagh, who is an able writer of concert annotations. He divided his subject into three periods—the Classical, Romantic, and Modern. The illustrations were played by a string quartet consisting of Messrs. Nevison, H. Bantock, Cropper and Dovey. The occasion was the last of the Corporation free lectures in the Picton Hall, four only of which have been on musical subjects out of a total of thirty, a proportion which needs revision.

Sir Charles Santley spent his seventy-fourth birthday in his native town, and one agreeable feature of the day was the presentation to him by the boys of the Liverpool Institute, his old school, of a silver bowl suitably inscribed. In addition to making a speech, Sir Charles sang 'O ruddier than the cherry,' 'The rosary,' 'To Anthea,' and 'Simon the cellarer.'

The Birkenhead Glee and Madrigal Society—a fine combination of male voices, which has an alert and capable conductor in Mr. Arthur Speed—gave a successful concert on February 22. The programme included several items sung with spirit and finish, notably Mendelssohn's 'The Word went forth,' 'Night winds' (Calkin), 'Thor's war song' (Mauder), and Sullivan's 'Beleaguered.' Mr. John Lawson contributed Viueuxtemps's 'Fantasie Caprice' and other cleverly-played violin solos, and Miss Leonora Sparkes and Captain Oakshott were the vocalists.

At the tenth concert of the Philharmonic Society on February 25, the band was augmented to 101 players, including 66 strings, 27 wood-wind and brass, 2 harps, and 6 drums, &c., a splendid array, conducted by Dr. Cowen in a fine performance of Brahms's second Symphony, Dvorák's 'Carneval' Overture, Humperdinck's 'Sandman's song' and 'Evening blessing,' and Beethoven's ballet music from 'Prometheus.' The vocalist was Mr. Edouard de Reszke. The programme of the eleventh concert, on March 10, commenced with Landon Ronald's inspiring and clever overture 'A birthday,' and Tchaikovsky's Symphony No. 1, in G minor (Op. 13), was also heard for the first time here. Emmanuel Moor's Violoncello concerto No. 2, in C sharp minor, was played by Señor Pablo Casals, and the vocalist was Miss Elena Gerhardt.

Thanks are due to Mr. Granville Bantock for a first performance by the Orchestral Society, on February 29, of the Suite by Sibelius, 'Belshazzar's feast,' and Hugo Wolf's 'Italian' Serenade, which is a melodious quasi-waltz movement presenting no problems. In four movements, the Sibelius Suite is noticeable for its Eastern suggestiveness, and reveals the composer in quite a new aspect. Another novelty was a saxophone solo cleverly played by Mr. E. Mills. Mozart's Symphony in D (Köchel 385) completed the scheme. Mr. Ashbridge Miller was the vocalist and Mr. Eric Chapman the accompanist.

The first visit here of Herr Arthur Nikisch, accompanied by the London Symphony Orchestra, led by Mr. Arthur Payne, drew a very large and delighted audience to the fourth and final Harrison concert on March 11. A particularly suggestive and finished performance of Tchaikovsky's 'Pathetic' symphony followed the 'Leonora' (No. 3) overture, and, with the 'Tannhäuser' overture and other items, was listened to with keen attention and unmistakable

appreciation. This also applies to Beethoven's G major Pianoforte concerto, admirably played by Mr. Edouard Risler.

At the fifth ladies' concert of the Orchestral Society, on March 21, Mr. Henry J. Wood conducted a fine performance of Schubert's C major Symphony. Other items, conducted by Mr. Granville Bantock, included Debussy's Prelude 'L'Après-midi d'un faune,' Rutland Boughton's Fantasia 'Love and Spring,' and 'March for a Pageant' (Ernest Austin). Mrs. Henry J. Wood sang three songs by Delius and Mr. Bantock's air 'The wilderness and the solitary place.'

Under the direction of Dr. C. T. Reynolds, the Cloughton and Oxton Choral Society gave a concert in Birkenhead on March 2, when the programme included Gade's 'Erl King's daughter' (soloists, Miss F. Davies and Mr. E. Davies), and Somervell's Leeds cantata 'The forsaken merman,' two melodious works. The baritone solos in the latter were sung by Mr. E. Davies. The Stewart Ladies' String Quartet, led by Miss Mabel Whipp, were also agreeably heard in Haydn's 'Emperor' variations.

A concert entirely devoted to Mr. Coleridge-Taylor's music was given by the Rimmer String Quartet in the Concert Hall, Liscard, on March 17, when the presence and co-operation of the composer gave distinction to the proceedings. With Mr. Coleridge-Taylor at the pianoforte, the programme included the Quartet (Op. 8); five negro melodies for violin, violoncello and pianoforte, and the Quintet for Clarinet (Mr. E. Mills), two violins (Messrs. Stutely and H. Bantock), viola (Mr. Nevison), and violoncello (Mr. Dovey). The vocalist was Miss Edith McCullagh.

The Cymric Vocal Union—a combination of male voices unsurpassed in this district—gave its twenty-fourth annual concert on March 14, assisted by Mr. John Lawson's orchestra. Under the able conductorship of Mr. J. T. Jones, the choir gave an excellent performance of Mr. J. H. Maunders's cantata 'The Martyrs.' The soloists were Miss Ethel Lister, Mr. Spencer Thomas and Mr. Ivor Foster.

At the ninth annual conference of the Lancashire sections of the I. S. M. in Liverpool on March 14, Mr. E. de Jong read a paper on 'The Flute, its history and development,' with illustrations by several instruments lent by Dr. Watson, of Manchester. At the same meeting a presentation was made to Mr. W. D. Hall, on the occasion of his departure from Liverpool for London.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

At the Hallé concert of February 27 Strauss's 'Also sprach Zarathustra' was performed, and at the concert of March 5 his 'Don Juan' was given another hearing. Both symphonic poems were well rendered, the latter wonderfully so. The Symphony at the concert of February 20 was Schumann's in E flat—'The Rhenish'—and Dvorák's 'Carneval' overture was also played. Mr. Charles W. Clark was the vocalist. The programme of the concert on March 5 included Beethoven's eighth Symphony and his C minor Pianoforte concerto (soloist, Mr. Busoni), César Franck's 'Prelude, Aria, and Finale,' and a Schubert-Liszt 'Reiter Marsch.' With the twentieth and last concert, on March 12, Dr. Richter reached the ninth of the Beethoven Symphonies; and of the *Scherzo* and *Adagio* movements he secured an incomparably beautiful rendering. Mr. R. H. Wilson's choir had a hard evening's task, for the Choral Symphony was preceded by Bruckner's *Te Deum*, and Bach's unaccompanied motet, 'The Spirit also helpeth us.' Miss Perceval Allen, Miss Edna Thornton, Mr. Webster Millar, and Mr. William Higley constituted the quartet for the Beethoven and the Bruckner works.

The annual concert on March 19 of the Hallé Orchestra Pension Fund was splendidly supported. The orchestra played Tchaikovsky's fifth Symphony and Elgar's 'Variations on an original theme.' Miss Fillunger, a professor at the Royal Manchester College of Music, admirably sang Mozart's 'Dove Sono,' and Mendelssohn's 'Hear ye, Israel.' Master Ernst Lengyel deepened the impression his first appearance had created, by his playing of Beethoven's E flat Pianoforte concerto and of the Bach-Liszt Prelude and Fugue in

G minor. Dr. Richter conducted. The proceeds of the concert should furnish a welcome addition to the Pension Fund, which already amounts to considerably over £5,000, including upwards of £1,000 publicly contributed in commemoration of the Jubilee year.

At the last concert of the season of the Gentlemen's Concerts, on March 16, Miss Agnes Nicholls was the vocalist, Mr. Siloti the solo pianist, and Mr. Hamilton Harty the very capable accompanist. The vocalist of the evening contributed eleven songs, achieving perhaps her greatest success in her rendering of the song, in recitatives and airs, 'From rosie bow'rs,' (Purcell's 'Don Quixote'). Mr. Siloti played three Chopin studies—Nos. 7, 13 and 26—the Prelude, No. 15, and the Ballade in A flat. His second group of pieces consisted of the Preludes by Rachmaninoff—Nos. 1, 4 and 5 of Op. 23.—'A Study' (Op. 37), by Liadoff, and Liszt's Rhapsody, No. 12. Two Bach Preludes and Fugues—in B flat minor and D major—and the 'Chromatic' Fantasia and Fugue constituted the third group of pieces.

The programme of the Brodsky Quartet concert of March 3 contained Beethoven's Serenade for flute, violin, and viola (Op. 25), the same composer's String quartet in E flat (Op. 127), and Bach's Sonata in E for pianoforte and violin. Mr. Edward de Jong, Dr. Brodsky, and Mr. S. Speelman were concerned in a delightful performance of the Serenade, while Mr. Siloti joined Dr. Brodsky in a broad and graceful rendering of the Sonata. The second of the four movements, indeed, had to be repeated.

At the Promenade concert of February 22, Dr. Brodsky played Spohr's Violin concerto No. 9, in C minor, with its ever-popular *Adagio*: Beethoven's Romance in G, and a Bach Bourrée. Miss Lillie Wormald sang the 'Bell song' from Delibes's 'Lakmé' brilliantly. The three overtures 'Der Freischütz' (Weber), 'Carneval Romain' (Berlioz) and 'Lustspiel' (Smetana) were extremely well played under Mr. S. Speelman's baton. At the concert of March 7 three further overtures were performed—'Euryanthe,' the 'Fidelio,' and 'Masaniello.' The 'Farewell' Symphony was a concession to lighter tastes; and the slow movement of the members of the orchestra, one by one, from the platform, was managed with quite splendid *pianissimo* effects. Mr. R. J. Forbes played the first movement of Beethoven's Pianoforte concerto in E flat, a Chopin-Liszt 'Chant Polonais,' and an 'Etude de Concert' by Schözer, a name new to us, the study clearly indicating the composer's technical knowledge of the pianoforte. Mr. Hamilton Harris was the vocalist.

The last of Mr. Brand Lane's subscription concerts of the season was given on February 29. Madame Evangeline Florence, Madame Ada Crossley, Mr. John Harrison and Mr. Hamilton Earle (vocalists), Mr. Leon Sametini (violin), and Mr. Percy Grainger (pianoforte) were concerned, with Mr. Lane's Philharmonic Choir, in the execution of a greatly enjoyed miscellaneous programme. Amongst Mr. Grainger's selections was a Stanford-Grainger solo piece, arranged from a march-jig, and entitled 'Irish dance,' which greatly pleased.

A goodly portion of the London Symphony Orchestra were here on March 10, in connection with the season of Harrison concerts. Mr. Arthur Nikisch conducted, and secured remarkably incisive performances of the 'Leonora' Overture No. 3, the 'Pathetic' Symphony, the 'Ballet des Sylphes,' the 'Hungarian' March (Berlioz) and the 'Tannhäuser' Overture. Mr. Edouard Risler gave an admirable rendering of Beethoven's Pianoforte concerto in G, with the band.

On March 9, Mr. Egon Petri quite triumphantly completed his task of playing twenty of the Beethoven Pianoforte sonatas. At this, his fourth recital, he played the last four of the thirty-two. The Whitworth Hall of the University was again crowded, and at the close of his great effort Mr. Petri was greeted with an enthusiastic demonstration.

The third French concert, on March 17, proved the most interesting of the series. Mr. Reynaldo Hahn was the composer represented; and his settings of poems by Leconte de Lisle, Verlaine, and Henry de Régnier, exhibited him as a lyricist of striking originality and great and subtle power. Eleven of the songs were sung by Madame Durand-Texte, the composer accompanying, and three others were rendered by Mr. Hahn, of which 'Au pays Musulman' was the most remarkable. Mr. Hahn also contributed to

the programme a set of Variations for violoncello and pianoforte (played by Mr. Georges Pitsch and the composer), and some Variations for flute and pianoforte (Mr. Louis Fleury and the composer). The first part of the programme was concerned with earlier French composers—Lully, Rameau, Blavet, Roland Marais and Caix d'Herveloix.

MUSIC IN NEWCASTLE AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Brussels Quartet paid a welcome return visit at the last concert of the season of the Chamber Music Society on March 2, and gave finished renderings of quartets of Mozart, Beethoven and Tchaikovsky.

On March 11 the South Shields Orchestral Society gave, among other items at its annual concert, Mendelssohn's 'Scotch' Symphony and Beethoven's 'King Stephen' overture. A feature of this Society's work is the amount of attention paid by the conductor, Mr. Albert Adams, to expressive orchestral playing, with the result that its public performances are most praiseworthy.

The Newcastle Vocal Society, at its concert on March 12, showed in Haydn's 'Creation' an advance upon its earlier achievements. Miss Mabel Manson, Mr. G. Davis and Mr. Robert Radford were the soloists. The accompaniments were divided between strings and organ, the latter capably played by Mr. C. H. Moody, of Ripon Cathedral. Mr. J. E. Jeffries conducted.

Subscribers to the Harrison series had an opportunity on March 15 of hearing the London Symphony Orchestra, under the superb conducting of Herr Nikisch. Magnificent renderings of Beethoven's 'Leonora' overture (No. 3) and Tchaikovsky's 'Symphony Pathétique' were, amongst other works, the interesting features of an enjoyable concert.

Mr. Joseph Holbrooke appeared at the concert of the Newcastle Musical Society on March 18, and joined Mr. Alfred Wall, Mr. J. Young, Miss Mills, Mr. T. Jeavons and Miss Hetty Page in his clever and complex Sextet in F minor (Op. 33) for pianoforte and strings. The first-named violinist joined the composer in the pleasing Nocturne from his Sonata (Op. 6, No. 1), and Mr. Arthur Lamblert sang 'The story of the drum.' Mr. Holbrooke brilliantly played two of his own pianoforte pieces.

The Armstrong College Choral Society's programme on March 17 included Bach's church cantata 'My spirit was in heaviness,' Brahms's 'Nänie,' Schumann's 'Nachtlied,' and Purcell's 'Frost scene' from 'King Arthur.' The soloists were the Misses L. and B. Buckley, Messrs. W. Atchison and E. J. Potts, and the accompaniments were played on two pianofortes by Messrs. G. W. Danskin and J. J. Hobkirk. Mr. W. G. Whittaker conducted.

MUSIC IN NOTTINGHAM AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

At Loughborough on February 26 the Choral Society held a 'Festival' which consisted of a concert, mostly orchestral, in the afternoon, at which Schubert's Symphony in B flat was heard, and a performance of 'Elijah' at night. The Coalville Philharmonic Society joined forces, and a band and chorus of a hundred performers were thus available. The soloists were Miss May Eaves, Madame Dewhurst, Mr. Frank Mullings, and Mr. Percival Driver. Mr. Frank Storer conducted, and Mr. Hambleton acted as accompanist.

Mr. George Ellenberger gave a concert in the Mechanics' Hall, Nottingham, on February 29, when a string orchestra ably rendered Tchaikovsky's 'Elegie,' Grieg's 'Swedish melodies,' Bach's Suite for strings, Handel's Concerto in B flat, and Mozart's 'Kleine-Nachtmusik.'

On Shrove Tuesday the Melbourne Glee and Madrigal Society gave a performance of Gaul's 'Holy City.' The soloists were Madame Pollard, Miss Ethel Parkin, Mr. Franklin Pearson and Mr. Joseph Asher.

The Nottingham Subscription Concerts were concluded on March 4, when the artists were Busoni, Ella Russell, and Saigeti. The opportunity of hearing such artists was evidently highly appreciated. Space forbids details, save a bare mention of Busoni's magnificent performance of the 'Waldstein' Sonata.

The last of the Sacred Harmonic Society's Orchestral Concerts took place on March 5, when Mr. Allen Gill conducted and introduced Glazounow's C minor Symphony to a Nottingham audience. Despite the difficulties of the work it was well rendered, and was accorded an enthusiastic reception. The programme also included Wagner's 'Faust' Overture, Liszt's first 'Hungarian' Rhapsody, Tchaikovsky's air and variations from Op. 55, and Piérné's Concertstück for harp and orchestra, soloist Mr. C. Collier. The vocalist was Miss Esta D'Argo, who was well received.

The Long Eaton Choral Society gave 'The Creation' and 'Hymn of Praise' on March 10. The solos were undertaken by Miss Perceval Allen, Mr. Samuel Masters and Mr. Joseph Farrington. The choir and orchestra rendered a good account of themselves under the careful leadership of Mr. F. Mountney and conductorship of Mr. J. S. Derbyshire.

Mendelssohn's 'St. Paul' was given at the Tabernacle, Nottingham, on March 7, by the Glee and Madrigal Society, under the able direction of Mr. C. E. Riley. The solos were well sung by Miss Bessie Blackburn, Madame Ethel Elgar, Mr. Ernest Neale and Mr. Charles Keywood.

The Gainsborough Philharmonic Society, conductor Mr. James Dann, rendered Elgar's 'Banner of St. George' at their annual concert on March 12.

On March 16, the Leicester Symphony Orchestra gave their concert under the direction of Mr. J. Addison Adcock. The programme included the overture to 'Zauberflöte,' Mendelssohn's 'Scotch' Symphony, two of Brahms's 'Hungarian' dances, Elgar's 'Elegie' and 'Sevillana,' and Elctow's 'Stradella' overture. Vocal solos were contributed by Miss Margaret Hadfield and Mr. Alexander Webster. The orchestra of seventy performers was ably led by Mr. Frank Muston.

MUSIC IN OXFORD.

(FROM OUR OWN CORRESPONDENT.)

The first concert of the term took place in the Town Hall on January 30, under the auspices of the Musical Club, when Lady Hallé appeared as leading violin of a very excellent quartet, and received a hearty welcome after her long absence from this University town. The programme included Beethoven's Quartet in G (Op. 18, No. 2), Brahms's Sonata in D minor (Op. 108) for pianoforte and violin, most ably rendered by Lady Hallé and Mr. Tovey, and Schumann's delightful Pianoforte quintet in E flat (Op. 44).

On February 13, in the Town Hall, an excellent orchestral concert was given, the string portion of the band being local, with professional wind players from London. The programme consisted of Schubert's 'Unfinished' symphony, Beethoven's Violin concerto (soloist, Mr. Maurice Sons), the 'Leonora' overture (No. 3), and Brahms's Symphony in D. All the above works were well rendered under Dr. Allen's experienced baton.

In the Examination Schools, and under the auspices of the Musical Union, an invitation concert was given on March 2 by the Schiever Quartet, who played Beethoven's Quartet in E flat (Op. 74), and Brahms's in A minor (Op. 51, No. 2). A Passacaglia by Halvorsen, much in the style of Handel, was also included in the selection. Songs were contributed by Mr. Garrod in excellent taste and style.

On March 5, in the Assembly Room of the Town Hall, a charming chamber concert was given by Miss Egerton (violinist), assisted by Mr. F. Shaw (pianist) and Mr. A. Borsdorf (horn). The principal pieces were Brahms's Sonata in G (Op. 78), Spohr's Scherzo in D (Op. 135, No. 2), both for violin and pianoforte, in addition to Brahms's Trio in E flat (Op. 40) for pianoforte, violin and horn. Miss Egerton played Bach's Violin sonata in G minor excellently. The audience was large and keenly appreciative.

The performance of Bach's B minor Mass is specially noticed on p. 244.

The twenty-sixth annual Stratford Musical Festival was announced to be held on March 28—31, April 1, 2 and 4, with the distribution of prizes, by the Duchess of Marlborough and the Lord Chief Justice, at Stratford Town Hall, on April 11. The secretary of the festival is Mr. John Graham, 110, Station Road, Chingford.

MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

There was an agreeable element of novelty at a vocal recital given in the Cutlers' Hall, on March 5, by Miss Eva Rich and Mr. Joseph Lycett. Vocal duets for soprano and bass formed the chief features of a well-chosen programme, which included Martin Roeder's 'A lament,' Granville Bantock's 'The return,' Gounod's 'Barcarola,' Hofmann's 'An exchange' and 'Cossack song,' Stanford's 'Is it the wind of the dawn,' Dvorák's 'The pledge of love' and 'Parting without sorrow,' four examples from Mozart's operas, and two by Mendelssohn. The cultivated vocal powers of the two singers and the unity of interpretation which characterized all they performed served to make the recital one of the most enjoyable events of the season. Each vocalist also contributed a group of songs. Mr. E. Skinner was the accompanist.

Schubert's Octet was the chief work played at the last chamber concert on March 10. Eight members of the Queen's Hall Orchestra, led by Mr. Maurice Sons, gave an artistic, well-studied performance, to the unbounded delight of the subscribers. Mr. Henry J. Wood joined Mr. Sons and Mr. Jacques Renard in Haydn's Trio No. 4, in E, and he also played, with Mr. Sons, Bach's fine Sonata in E minor.

The Barnsley St. Cecilia Society maintains the excellent quality of its concerts, one of the most successful of which was given on March 12. 'The Golden Legend' furnished the choristers with an abundance of grateful music, the ladies, who largely predominated numerically, singing particularly well. The 'Evening hymn' was expressively sung, while the epilogue made the customary impressive effect. Dr. Coward conducted.

The Sheffield Choral Union, after suffering some vicissitudes of fortune, has been re-organized, and a new conductor, Mr. Horace Reynolds, appointed. A concert given in Montgomery Hall on March 18 furnished some satisfactory choral results, especially in Rutland Boughton's 'Folk-songs' (choral variations) and Eaton Fanning's part-song 'Moonlight.'

At the distribution of prizes in connection with the recent Sunday School Union Musical Competitions, in Montgomery Hall on March 23, Mr. J. A. Rodgers, the adjudicator, delivered an address on 'Competition choralism.' A concert by the prize-winners followed.

The Heeley Wesley Choral Society, another small suburban body with no lack of enterprise, has given an efficient performance of Lloyd's agreeable cantata 'Hero and Leander,' under the conductorship of Mr. E. G. Laycock.

Successful concerts have been given by the London Symphony Orchestra, under Mr. Arthur Nikisch, and by the Queen's Hall Orchestra, under Mr. Henry J. Wood.

MUSIC IN STAFFORDSHIRE.

(FROM OUR OWN CORRESPONDENT.)

The Choral Union of Stafford and Uttoxeter gave the second concert of the season in the Borough Hall, Stafford, on March 10, when the band and chorus numbered 200 performers. The leading feature of the concert was a performance of Elgar's 'The Dream of Gerontius.'

The principal soloists were Miss Gertrude Lonsdale, Mr. Alfred Heather and Mr. George Uttley, all of whom performed the exacting parts allotted to them with conspicuous ability. The choir's most successful efforts were in 'Praise to the Holiest in the height,' and in one or two other numbers they attacked the difficult music with commendable confidence.

The concert opened with Grieg's 'Peer Gynt' Suite No. 1. The beauty of the reed instruments in 'Morning' was only exceeded by the refined execution of the strings in 'The death of Rose,' the weird strain running through most of the suite being very effective.

The orchestra, under the leadership of Herr Suck, maintained the highest level of excellence, and the whole performance was under the able conductorship of Mr. Drury.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

LEEDS.

At the Leeds Bohemian chamber concert on March 4, Stanford's new String quartet, written in memory of his friend Joachim, was played by Messrs. Elliott, Wright, Moxon and Bolton. The work made a very marked impression, for in addition to the fine construction and finished workmanship one expects as a matter of course from the composer, there are notes of sincere and deep feeling, especially in the *Adagio*, which is elegiac in character and strong and virile in expression. As a motto the opening phrase of Joachim's Romance for violin has been taken, and it appears in each movement, not as a mere quotation but as a melody which generates the leading subjects of the work and, consequently, not only adds to its appropriateness but gives it unity. Another personal touch is the appearance, in the course of the *Finale*, of a figure which many will recognise as the flourish with which Joachim used to try his fingers, and so heralded his appearance on the platform at the 'Pops.' This, like the other quotation, is worked with the web of the music so as to make it an integral part of the work. New to Leeds was also Tanéiev's D minor Quartet, with its masterly set of variations, and a typical Mozart Quartet (in E flat, Köchel No. 428) completed the programme.

At the subscription concert on February 25 two young musicians, both connected with Leeds by either birth or parentage, were heard: the brilliant pianist Mr. Frederick Dawson, and Miss Nora McKay, a violinist of considerable technical ability and distinctly musical feeling. Mr. Dawson gave a powerful, dramatic reading of the 'Appassionata' sonata; Miss McKay played, among other things, a charming old sonata by Leclair with sympathy and refined taste, and both were heard in Brahms's Sonata in D minor (Op. 108). The singer was that admirable and most polished vocalist, Miss Antonia Dolores. The Municipal Orchestra, on February 29, gave an admirable performance of Elgar's 'Cockaigne' Overture, playing it with clearness of detail and much point. Two of Tchaikovsky's compositions were in the programme: the powerful 'Francesca da Rimini' Fantasia, and four movements from the first Suite (in D minor). Of particular interest was the appearance of a young pianist of exceptional promise, Miss Ella Child, who, after working under Mr. Fricker, the conductor of these concerts, purposes studying in Vienna. In Lisa's showy and highly effective 'Hungarian' Fantasia for pianoforte and orchestra, she showed that she already possesses brilliant execution, great freedom of style and command over the keyboard, while her musical feeling was displayed in Brahms's B minor Rhapsody. The last-named was rather a venturesome choice at a popular Saturday night concert, but one which was justified by the attention of the audience, who actually demanded an 'encore.' Mr. H. Reynolds, the vocalist, showed more ability in his singing of songs than taste in their choice: he has a very fine voice, which deserves employment in worthy material. The last municipal concert of the most uniformly successful season that has yet taken place was on March 21, when a Wagner programme was offered, and attracted the largest audience I have seen at any of these concerts. In addition to some of the more familiar pieces, the early overture, 'Rule, Britannia,' interesting as a fragment of biography rather than for its intrinsic merits, was introduced to Yorkshire, and Mr. Marsden Williams, a local vocalist, sang with considerable force 'Wotan's Abschied.' At the request of members of the I.S.M., who had been holding a meeting at Leeds, two examples of contemporary composers were included, the 'Finlandia' of Sibelius, and Debussy's 'L'Après midi d'un faune,' the latter for the first time in Yorkshire. On March 17 the last of the Musical Evenings was made memorable by being the occasion of Lady Hallé's farewell to Leeds. She played Spohr's 'Dramatic' concerto and other pieces with unabated perfection of style. On the next day the Rasch Quartet introduced Brahms's second Quartet and Schubert's String quintet in C, and played both of them admirably. On March 19 Mr. Nikisch created a sensation among local musicians by the superb performance of a hackneyed programme which he secured from the London Symphony Orchestra.

On February 25, Mr. Lloyd Hartley and Miss Margaret Wishart gave a very pleasant recital of pianoforte and violin music. Mr. Hartley played the 'Waldstein' Sonata thoughtfully and artistically, and joined Miss Wishart in a refined performance of a Sonata by Bach, in A. The vocalist was Miss Exley Smith, a singer with a contralto voice of exceptional power.

BRADFORD.

The Subscription Concert on March 6—the last of the present season—was distinguished by a really memorable performance of Beethoven's C minor Pianoforte concerto, which, like the first and second Symphonies, is apt to be snubbed simply because its successors are so much greater and more characteristic. Mr. Busoni, however, revealed to the fullest possible extent its great beauties, and was so sympathetically seconded by the Hallé Orchestra, under Dr. Richter, that the result will long remain in one's memory. The 'Pathetic' Symphony was finely played under the conductorship of Dr. Richter, whose sane, dignified reading was in striking contrast to the more nervous and feverish interpretation which Nikisch gave in the same room during the following week (on March 12), at one of the Harrison concerts. Both readings were highly artistic and quite within the legitimate bounds set by the music, while in the latter case the London Symphony Orchestra played with that marvellous virtuosity demanded by the conductor, and obtainable only when the repeated performances of a concert tour permit really adequate rehearsal. By a second coincidence the concerto was one of Beethoven's, the Pianoforte concerto in G, the solo part being very neatly and artistically played by Mr. Risler. The Bradford Permanent Orchestra's concert on February 22 included little that was of exceptional interest, but Mr. Allen Gill gave a capital reading of the 'Euryanthe' overture, and the *Scherzo* from Schubert's great Symphony in C was nicely played. On March 14 the programme was enlivened by Mr. York Bowen's fine performance of the solo part in his own brilliant and interesting Pianoforte concerto in E flat, which went well. The revival of Rubinstein's overture 'Triumphale' was more questionable, since it is a very mechanical *pièce d'occasion*, interesting only because it anticipates some of the sensational effects of the popular '1812' Overture. On March 10 the Old Choral Society gave a concert performance of Gounod's 'Faust,' under the direction of Mr. Pickles; and on May 20 the Festival Choral Society, under Dr. Cowen, followed with Berlioz's version of the same work, which is certainly the better suited to the concert room. On the former occasion members of the Moody-Manners' Company sang the solo parts, in some cases with almost an excess of dramatic expression, in the latter the principals were Miss Perceval Allen, Mr. Alfred Heather, Mr. William Lovell and Mr. Dalton Baker, and the capital performance of the Bradford Permanent Orchestra on this occasion deserves very hearty recognition.

OTHER TOWNS.

The Halifax Choral Society, having given Dr. Walford Davies's 'Everyman' a year ago, liked it so much that it repeated the work on March 5, with the additional advantage of the composer's appearance as conductor. The result was a greater appreciation of the work, and a highly finished and most sympathetic performance, especially as regards the choir, whose smartness and readiness could hardly have been surpassed. Dr. Davies has matured his reading of the work; he has got it closer and more continuous, and has made its interest much more sustained. The soloists, Mr. Albert Garcia (Everyman), Miss Gleeson-White, Miss Effie Martyn and Mr. John Coates, entered into the spirit of the work, and though the orchestral details were not always quite clear, the result was a thoroughly sympathetic and expressive performance. On March 12 the Halifax Orchestral Society gave a concert, and Mr. Van Dyck conducted very creditable performances of a Haydn symphony, the 'Hebrides,' 'Oberon,' and 'Di Ballo' overtures, and of some of the pieces from Berlioz's 'Faust.'

At the Huddersfield subscription concert on March 3, the wind-instrument quintet party organized by Mr. Henry J. Wood appeared, Mr. Wood being the pianist and Mrs. Wood the vocalist. Mozart's beautiful Quintet in E flat for wind and

pianoforte was charmingly played, and the artistic powers of the individual artists were shown in solos for flute, oboe, clarinet, bassoon and horn. On March 6 the Choral Society conducted by Dr. Coward gave an effective performance of Haydn's 'Creation,' with Miss Perceval Allen, Mr. Harold Wilde and Mr. Herbert Brown as principals.

The Hull Symphony Orchestra ended its series of ten matinees on February 27, but gave an extra one on March 18, with the purpose of recouping some of the loss which these most deserving concerts, in spite of their artistic success, have brought about. On the former occasion six pieces from the 'Midsummer Night's Dream' music were well played, and were most enjoyable, as was Bizet's first 'L'Arlesienne' Suite. Mr. Wallerstein, as usual, secured great vitality in his readings. At the final concert Haydn's 'Bear' Symphony was played with great spirit, and the programme included the 'Oberon' overture, the 'Lohengrin' Prelude, part of the 'Casse Noisette' suite, and, by way of the red fire accompanying the final tableau, the '1812' Overture. There was a good audience and much enthusiasm, which made it all the more to be deplored that the net result of the season is a considerable deficit.

On March 13 the Hull Philharmonic Society, of which Mr. J. W. Hudson is conductor, gave, among other things, Beethoven's C minor Symphony, and revived Gade's musicianly if not very individual 'Ossian' Overture. Mr. William Hingley was the vocalist.

The Keighley Orchestral Society's concert on March 11 included Schubert's 'Unfinished' Symphony. Miss Mabel Manson was the vocalist, Mr. Fransella played some flute solos, and Mr. Summerscales conducted. The York Symphony Orchestra, on March 2, distinguished itself by introducing to the county, if not to the north of England, the recently-discovered Violin concerto of Mozart. The solo part was very artistically played by an exceptionally gifted young amateur, Miss Leila Willoughby, and the work, which certainly seems characteristic of Mozart, and is indeed of more sustained interest than is the case with many of his compositions, proved most enjoyable. Miss Willoughby also introduced a Suite of three pieces for violin and orchestra by Mr. Noble, the conductor of the Society, well-written and interesting music, which was favourably received. On March 20 the Hunsigate Choral Society was to have given 'King Olaf,' but for some reason changed the work to the first and second parts of 'Hiawatha,' with which they are now familiar, and of which Mr. C. L. Naylor secured a fairly adequate choral performance. Miss Alice Hayes, Mr. Sam Hemsall and Mr. Albert Garcia were the principals.

Foreign Notes.

BAD-HOMBURG.

The Kurorchester included Elgar's 'Variations' in one of their recent programmes.

BARMEN.

At the concerts of the Allgemeine Konzertverein, on March 14 and 15, Elgar's overture 'In the South' was performed under the direction of Königl. Musikdirektor C. Hopfe.

BAYREUTH.

No ceremony marked the occasion of the twenty-fifth anniversary of the death of Wagner. Madame Wagner and her daughter Eva were away at the Riviera, and Siegfried Wagner was likewise absent from home. But many floral decorations were deposited on Wagner's tomb, and a laurel wreath was placed on the master's bust. Siegfried Wagner is said to be putting the last touches to his seventh opera, 'Bernhardietrich,' of which he has written both text and music. The poem is based on a Bohemian legend.

BERLIN.

Miss Fanny Davies recently achieved great success at an Orchestral concert here. She gave an admirable rendering of a charming but little known Concerto in G, composed by Mozart in 1784. She also played an interesting Concerto

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(MS.) by Franco da Venezia. The Philharmonic Orchestra was under the direction of Dr. Kunwald.—The second performance of Elgar's oratorio 'The Apostles,' given by the Sing-Akademie under the distinguished conductorship of Professor Georg Schumann, took place on February 14.—After a long absence, Felix Mottl conducted a Philharmonic concert on March 13, when his reading of the 'Eroica' symphony created a deep impression.—At a recent concert given by the Brussels Quartet the programme included, by way of novelty, a Rhapsody for pianoforte, violin, viola and violoncello, after Selma Lagerlöf's novel 'Gosta Berlin.'

BRÜNN (MORAVIA).

A performance of the first part of Dvorák's oratorio, 'Saint Ludmila' will be given by the celebrated Philharmonic Society, 'Beseda Brnenska,' on April 5. Parts 2 and 3 are to be performed in December next, and the complete work in January, 1909.

BUDAPEST.

The new orchestra of the Royal Hungarian Landes Musik-Akademie recently gave a fine performance of Elgar's 'Variations' under the able conductorship of Professor Eugen Hubay.

ERFURT.

Edgar Istel's romantico-comic opera 'Der fahrende Schüler' was produced under the direction of capellmeister Grümmner, on February 16, with marked success.

LIEGE.

Mr. Theodor Radoux, director of the Conservatoire royal de musique, will shortly give performances of Elgar's 'Variations' and Stanford's Symphony No. 4, in F (Op. 31).

MILAN.

MM. Gatti-Casazza and Arturo Toscanini have been respectively appointed director and conductor of the Metropolitan Opera of New York. The successor of the former at La Scala will probably be M. T. Pazzali, while the duties of conductor will be undertaken by the two young maestri, MM. Barone and Serafini.—In view of the forthcoming centenary of the foundation of the Conservatorio of this city, there has been held a competition for a one-act opera open to the pupils of the composition class of the past or the current year. The prize has been awarded to the young composer, Emanuele Gennai.

MOSCOW.

Elgar's 'Variations on an original theme' will be performed, under the conductorship of Herr Nikisch, at the concert of the Philharmonische Gesellschaft on April 7.

PARIS.

A performance of Weber's 'Euryanthe' was recently given at the Schola Cantorum under the able direction of M. Vincent d'Indy. The work, which contains so much fine music, has not, it is said, been performed in France since the year 1857. London can, however, boast of having been less neglectful. The opera was given, under Dr. Hans Richter's direction, at Drury Lane, on June 13, 1882, and by the students of the Royal College of Music, under the direction of Sir Charles Villiers Stanford, at Daly's Theatre, on November 30, 1900.—Rehearsals, under the direction of M. Vincent d'Indy, of Rameau's 'Hippolyte et Aricie' have commenced at the Grand Opéra. The two most important rôles will be undertaken by M. Plamondon and Mlle. Y. Gall.—Heer W. Mengelberg, the distinguished Amsterdam conductor, with his splendid orchestra and choir, will give a performance of Bach's 'St. Matthew' Passion at the Trocadéro on April 14.

PRAGUE.

M. Henri de Kaan, professor of the pianoforte at the Conservatorium, has been appointed director of that Institution. He accompanied Dvorák to London in 1884. M. Kaan has composed two operas ('The Fugitive' and 'Germinal'), in addition to orchestral and chamber music.

Two deaths which took place on March 2 are recorded with regret: Madame Ida Gillies Corri, aged sixty-seven, formerly well known as an operatic prima-donna, and Mr. Walter Slaughter, aged forty-eight, who had made a great reputation as a prolific composer of light opera music and songs. Madame Corri, who had lived in retirement for the past fifteen years, died at her residence, 26, Stanley Gardens, Hampstead, and Mr. Slaughter passed away, after a prolonged illness, at his house, 434, Camden Road, deeply regretted.

The Oriana Madrigal Society gave one of its interesting concerts on March 16 at the Portman Rooms, when the excellent work of the Society in reviving this delightful form of pure vocal music was again evidenced. Under the able conductorship of Mr. C. Kennedy Scott, specimens of the Madrigalian art by John Wilbye, Thomas Weelkes, Thomas Morley, Thomas Ravenscroft and others were presented, the well-balanced choir displaying excellent tone and expression. Vocal solos were acceptably rendered by Miss Grainger Kerr.

A concert on behalf of the Bank Clerks' Orphanage was given by Barclay's Musical Society at CANTON Hall on March 18. On that occasion the male-voice choir, which is the foundation of the Society, rendered glees and choruses by Handel, Adam, Chwatal, Eisenhofer and Maunder in a way that testified to the painstaking enthusiasm of its conductor, Mr. J. W. Lewis, who secured some delightful interpretations. Miss Ada Forrest and Mr. Charles Saunders were the vocalists, while Miss Irene Scharrer and the Russian violinist, Zimbalist, contributed to the instrumental portion of a most enjoyable concert.

The fifth annual festival of the East London Continuation Schools Choral Union will take place at the People's Palace on April 9, when the performance will include Sullivan's Festival Te Deum and Coleridge-Taylor's 'Death of Minnehaha,' together with a selection of part-music and instrumental music. The choir and orchestra will number 400 performers, and Mr. G. Day Winter will conduct. The secretary is Mr. George T. Frankland.

Mr. William Ackroyd, a former student of the Royal College of Music and subsequently a pupil of Joachim, has been appointed professor of the violin at Harrow School in succession to the late Herr Otto Peiniger.

At a Convocation held on March 3, at Durham University, Dr. Jevons presiding, Dr. Albion Percy Alderson was appointed examiner in music in succession to the late Dr. Armes.

Mr. J. Patterson Shaw has just completed the twentieth year of his successful conductorship of the Northwich Philharmonic Society.

Errata in the March issue: p. 163, col. 1, line 6 from the bottom, *for* 'in the spring of 1906' *read* on May 13, 1907; p. 170, col. 2, line 12 from the bottom, *for* Hull Parish Church, *read* All Saints' Church, Hull.

Country News.

BRIEFLY SUMMARIZED.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either collated from local papers or furnished by correspondents.

AMERSHAM.—The annual concert of the Choral Society took place in the Town Hall on February 28, when Bennett's 'May Queen' was performed, followed by a miscellaneous selection. The latter included MacCunn's Lord Ullin's daughter, Eaton Fanning's 'Moonlight' and 'The Miller's wooing' by the choir, who sang throughout with much expression, displaying the careful training received from Mr. Edward G. Croager, who conducted. Mrs. Mathews's string orchestra assisted, and the solo-vocalists were Miss Agnes Parry, Miss Lilian Marshall, Mr. Thomas Briggs and the Rev. C. E. Briggs.

ASH-NEXT-SANDWICH.—The Wingham and District Choral Society gave a concert on March 3. The chief choral pieces were 'The sea hath its pearls' (Pinsuti), 'Blow, blow, thou winter wind' (Stevens), 'Lullaby of life' (Leslie),

'It comes from the misty ages' (Elgar), and a vocal fantasia on 'Tannhäuser.' The orchestra played Mozart's 'Jupiter' symphony, 'Graceful dance' (Sullivan), Menuet (from 'Berenice') (Handel), and 'Raymond overture' (Ambroise Thomas). Mr. Alexander Reid conducted.

AYR.—The Ayr Burgh and County Choir gave its final concert this season in the Town Hall on March 17, when the chief works performed were Elgar's 'Black Knight' and a new cantata 'The Spanish Jew's tale' by Dr. Thomas Ely. These received a creditable interpretation by the choir and orchestra (led by Mr. Rupert Steele) under the conductorship of Mr. Frederic Ely. The programme included Elgar's 'Choral Dance' and the march and chorus from 'Tannhäuser.' The solo vocalist was Mr. Stewart Gardner, and some violoncello solos were played by Miss Warwara Irmanoff.

BANGOR (CO. DOWN).—The Harmonic Society's second concert this season took place in the Dufferin Memorial Hall on March 6, when Mendelssohn's 13th Psalm, Coleridge-Taylor's 'Hiawatha's Wedding-feast' and a miscellaneous programme were presented. Mr. Robert Jones, organist of the parish church, conducted, and the precision and attack with which the choir and orchestra performed under his direction were very praiseworthy. Miss May Shepperd at the pianoforte and Mr. Alan Parker at the organ rendered valuable assistance. The soloists were Miss McKisack and Mr. Albert J. Holt, vocalists, and Mr. George A. Vincent, violin.

BARKING.—The Choral Society gave a performance of Handel's 'Acis and Galatea' at the Baths on February 27. The band and choir numbered 140 performers, and the solo parts were sung by Miss Estella Linden, Mr. Hubert Eisdale and Mr. Montague Borwell. Mr. Stanley C. Attwood, who conducted, may be congratulated on the successful result of his efforts in training the choir.

BATH.—A concert-performance of Gounod's 'Faust' was given by the Choral and Orchestral Society at the Assembly Rooms on February 25. The solo parts were interpreted by Madame Titiens, Miss Lily Crawforth, Mr. Henry Beaumont, Mr. David Brazell and Mr. Arthur Winckworth. There was a full chorus and orchestra (led by Mr. J. W. Duys), and Mr. Henry T. Sims conducted.

BEXLEY HEATH.—Bennett's 'May Queen' was performed by the Choral Society in the Public Hall on February 26, under the conductorship of Mr. F. Wintersgill, the singing of the choir being marked by good attack and delicacy of expression. The solo vocalists were Miss Estella Linden, Miss Harvey-Smith, Mr. Harry Stubbs and Mr. George Stubbs.

BOLTON.—A highly interesting programme was presented by the Philharmonic Society on March 11. It included Haydn's Symphony in G, Brahms's 'Song of Destiny' and Cowen's 'Ode to the Passions' as its prominent features. The choir sang well, and the playing of the orchestra was altogether excellent, especially in the Symphony. Miss Mary McCullagh was solo violoncellist and Mr. Dalton Baker was the vocalist. Mr. Charles Risegari conducted.

BRAINTREE.—A successful chamber concert was given in the Assembly Hall on February 28, the programme including Mendelssohn's Trio in D minor (Op. 49) and Schubert's Trio in B flat (Op. 99), each played by Messrs. T. F. Morris, R. Purcell Jones and H. Samuel, who also contributed solos on their respective instruments. The choir, conducted by Mr. James Newman, sang Morley's 'Now is the month of maying,' 'Summer is y cumen in' and Elgar's 'Lullaby' from the 'Bavarian Highlands.' Miss Ada Tunks was the solo vocalist.

CALNE.—The Musical Society performed Haydn's 'Creation' (omitting the 3rd part) in the Town Hall on March 3. The solo vocalists were Miss Winifred Marwood, Mr. William Cromwell and Mr. John Prout. The choir and orchestra were ably conducted by Mr. W. R. Pulein.

CARDIFF.—Dvořák's 'Stabat Mater' and Schubert's 'Song of Miriam' were performed by the Crwys Road Welsh Calvinistic Methodist Choral Society at its annual concert in the Cory Hall on March 11. The choir and orchestra deserve much credit for their excellent rendering of both works. The solo vocalists were Miss May John,

Miss Morfydd Williams, Mr. W. E. Carston and Mr. Peter Dawson. The orchestra was led by Mr. Arthur Angle, and Mr. Jenkin Morris conducted.

CHELMSFORD.—Mendelssohn's 'Elijah' was given by the Musical Society in the Corn Exchange on March 17. The principal solo parts were undertaken by Miss Euneta Truscott, Miss Isabel Clear, Mr. Henry Beaumont and Mr. Montague Borwell. There was a full orchestra and choir of 130 performers, and Mr. F. R. Frye conducted.

CHIPPENHAM, WILTS.—The Amateur Orchestra, consisting of fifty performers, gave its annual concert on February 24. The programme included 'Marche Hongroise' and 'Ballet des Sylphes' (Berlioz), Serenade for strings (Tchaikovsky), and Overture Mirella (Gounod). Mr. Dan Collen led the band and Mr. W. R. Pulein conducted.

CHISELHURST.—A series of six chamber concerts given at Camden Place, Chiselhurst, by Mr. Frank Davey and Mr. Spencer Dyke, came to a close on February 24, when the Wessely Quartet appeared, playing the 'Kaiser' quartet of Haydn, and also joining with Mr. Frank Davey in giving a fine performance of Brahms's Pianoforte quintet. At each of these concerts representative examples of chamber music by the classical masters have been given, such as the quintet in C (Schubert), Clarinet quintet (Mozart), String trio in E flat, Op. 9 (Beethoven), and Pianoforte quartet in G minor (Brahms), interspersed with pianoforte and violin solos given respectively by Mr. Frank Davey and Mr. Dyke.

COATHRIDGE.—The Choral Union gave a performance of 'Hiawatha's Wedding-feast' and Rossini's 'Stabat Mater' in the Town Hall on March 12. The choir, which was not very well balanced, sang with intelligence, displaying promise of future excellence, and the solo vocalists were: Madame Rosso, Miss Jean Gilson, Mr. Anderson Nicol, and Mr. Bridge Peters. The orchestra, led by Mr. Siegl, did satisfactory work, and Mr. W. J. Clapperton conducted.

COLESHILL.—The Choral Society gave a Mendelssohn concert on February 25, the most important feature of which was the 'Hymn of Praise.' The spirited singing of the choir, which was supported by a very capable orchestra, reflected much credit on the conductor, Mr. F. D. Spencer. The solo vocalists in the cantata were Miss Nellie Finch and Mr. G. R. Powell. The programme included the Capriccio in B minor for pianoforte and orchestra (soloist, Mrs. Crawford), the Nocturne and Wedding-march from the 'Midsummer Night's Dream,' and 'Hear my prayer.'

CRAVEN ARMS.—The Craven Arms and District Choral Society performed Gaul's 'The Holy City' on February 26. The principal parts were sustained by Mrs. Alison-Johnson, Miss W. K. Hodgson, Mr. George H. Perrins and Mr. W. Bradford. Mr. H. H. Salt was leader of the orchestra, and the Rev. W. M. D. La Touche conducted.

DARLINGTON.—The Choral and Orchestral Society finished its fifty-first season, on February 25, with a miscellaneous concert, the principal features of which were Beethoven's fifth Symphony and Elgar's cantata, 'The Black Knight.' Both choir and orchestra entered fully into the spirit of the cantata, and the result was an admirable performance. The solo vocalist was Mr. Francis Harford, and Mr. T. Henderson conducted.

DUMFRIES.—Elgar's 'King Olaf' was performed by the Dumfries and Maxwelltown Choral Society in the Mechanics' Hall, at its annual concert, on March 9. The choir, numbering seventy voices, was well balanced, and, together with the orchestra, gave a creditable performance of the cantata, the orchestra giving also a very effective rendering of German's Three Dances from the 'Henry VIII.' music. The solo vocalists were Madame Ellen Verrinder, Mr. Anderson Nicol and Mr. Harry Dearth. Mr. Law Starkey conducted.

EDENBRIDGE.—Elgar's 'Banner of St. George' was the prominent feature of the concert given by the Choral Society in the Oddfellows' Hall. The able training of the choir by Mr. W. G. Weaver resulted in an intelligent and dramatic rendering of the cantata, the solo part in which was undertaken by Miss Woodward Blott, and there was a capable orchestra led by Mr. J. Weaver. Madame Le Mar assisted in the miscellaneous selection which followed Elgar's work.

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ELGIN.—At their annual Spring concert, held on February 28, the Choral and Orchestral Society gave a successful performance of Coleridge-Taylor's 'The death of Minnehaha,' under the conductorship of Mr. F. Boothroyd, the solos being sung by Miss Ethel Lister and Mr. Robert Burnett. The second part of the programme was miscellaneous, concluding with Faning's 'Song of the Vikings.'

EWELL.—An 'Evening with Robert Schumann' was given by members and friends of the Ewell Congregational Social and Debating Society, under the direction of Mr. James H. Stevens, on March 9. Mr. Stevens read a very interesting and instructive paper upon the life and work of the composer, and a small but efficient choir gave excellent renderings of 'The Song for the New Year,' 'Gipsy life,' and several unaccompanied part-songs. The programme included pianoforte solos by Mrs. Walter Gain, duets by Miss Shaw and Mrs. J. H. Stevens, and songs by Miss D. A. Gandy and Mr. Arthur Harris, which contributed largely to the success of the evening.

FORFAR.—The annual concert of the Choral Union took place in the Reid Hall on March 5, when 'Hiawatha's' 'Wedding-feast' and 'Departure' were performed, with a short miscellaneous selection, which included Mozart's 'Magic Flute' overture and the chorus 'Hail, dwelling fair' from 'Tannhäuser.' These works were very successfully rendered by the choir and orchestra of the Union, with Miss Marian Richardson, Mr. W. Davidson and Mr. Thorpe Davie in the solo parts, and Mr. Stephen Richardson as conductor.

FONTON.—The Musical Society gave a concert on March 3, when Bennett's 'May Queen' was sung under the conductorship of Mr. Richard Iliffe. The solo vocalists were Miss Watson, Mrs. H. T. Grant, Mr. Howard Symington and Mr. Spriggs. The programme included Hans Sitt's Trio No. 1 for violin, violoncello and pianoforte.

HARROW-ON-THE-HILL.—The Harrow and Greenhill Choral Society gave a successful performance of Handel's oratorio 'Samson' on Tuesday, March 3, at the Victoria Hall. It was the Society's first appearance under the baton of Mr. Frederick W. Belchamber, and the spirited rendering of the choruses did much credit both to conductor and choir. The part of Samson was admirably sustained by Mr. Alexander Webster, the other soloists being Madame Jessie Norman (Israelitish woman), Miss Eva Houlding (Delilah), Miss Susetta Fenn (Micah), Mr. Berthold G. Tours (Messenger), and Mr. Ben Grove (Harpaph and Manoh). Effective work was done by a small orchestra led by Miss Madeline Booth, and assisted by Miss Staveley Brown and Mr. O. W. Cockrell at the pianoforte and organ respectively.

HEANOR.—The Heanor and District Musical Union performed Handel's 'Judas Maccabeus' in the Heanor Town Hall on March 18. The band and chorus numbered 130, and the solo vocalists were Madame Maggie Jaques, Madame Ada Marriott, Mr. Henry Beaumont and Mr. Joseph Lycett. The performance was conducted by Mr. Arthur Bonser.

HEREFORD.—The Herefordshire Orchestral Society's annual concerts were given in the Shire Hall on February 27 and 28. An interesting programme was provided and included Beethoven's seventh Symphony, a Præludium by Armas Järnefelt, Elgar's 'Pomp and Circumstance' march No. 4, in G, and the ballet music from Gounod's 'Faust.' The orchestra played throughout with spirit and precision, and responded readily to Dr. Sinclair's baton. The soloists were Miss Agnes Nicholls (vocalist) Mr. Eli Hudson (flute) and Mr. Willy Lehmann (violoncello).

HERTFORD.—The East Herts Musical Society, under the conductorship of Mr. J. C. Gregory, gave an excellent performance of 'Hiawatha's Wedding-feast' (Coleridge-Taylor) on March 19. Both chorus and orchestra showed a sympathetic appreciation of the picturesque music. The second part of the programme included the first movement from Beethoven's sixth Symphony, the same composer's Rondo in B flat for pianoforte and orchestra (the solo part was played by Miss S. Barker), Faning's chorus 'The Vagabonds,' two violoncello solos by Mr. S. Forrest, and songs by Miss Beatrice Dunn and Mr. Charles Saunders.

KIDDERMINSTER.—The Choral Society, now in its ninth season, gave a concert in the Town Hall on February 27, when Stanford's 'Voyage of Maeldune' and Parry's 'Pied Piper' were successfully performed, the result being mainly due to the careful training and spirited conducting of Mr. Irving Glover. The principal solo parts were sung by Mr. Henry Turnpenney and Mr. James Coleman, the smaller parts being entrusted to members of the choir. Schubert's 'Unfinished' symphony was also included in the programme.

KIRKCALDY.—A concert was given in the Adam Smith Hall on February 26 by the Amateur Orchestral Society, under the skilful conductorship of Mr. J. M. Cooper. The orchestra played Schubert's 'Unfinished' symphony, Beethoven's 'Coriolan' overture, 'Ein Alblumblatt' (Wagner), and a 'Faust' selection, all of which were characterized by refinement and expression. Mr. W. Wilson contributed two violin solos, and Mr. W. S. Hamilton was the vocalist. Miss M'Laren accompanied.—Mendelssohn's 'Hymn of Praise' and Goring Thomas's 'The Swan and the Skylark' formed the programme at the concert given on March 18, by the Musical Society, under Mr. C. M. Cowe. The choir of 170 voices had been well trained, and sang with great steadiness, precision and finish. The soloists were Madame Mary Conly, Miss Netta Kellock, Mr. John Coates and Mr. Fowler Burton. An orchestra, led by Mr. W. H. Cole, provided the accompaniments and gave an able interpretation of the symphony in the 'Hymn of Praise.'

OTTERY-ST.-MARY.—The annual concert of the Choral Society took place on February 26, when Elgar's 'Black Knight' and Coleridge-Taylor's 'Hiawatha's Wedding-feast' were performed. Miss May Bartlett played a violoncello solo, and Mr. Alfred G. Wills was the tenor soloist in the 'Wedding-feast.' Mr. Albert James was principal violin, and Mr. Stanley Chipperfield conducted.

ROSS.—The Musical Society's annual concert took place at the Corn Exchange on March 3, when Elgar's 'Banner of St. George' was the principal work performed. The tone and expression displayed by the choir, under the inspiring conductorship of Dr. G. R. Sinclair, was excellent, and the orchestra (led by Mr. Bernhard Carrodus) gave ample effect to the instrumental accompaniment. The miscellaneous selection included Colloré's part-song 'Siesta' and Waelrent's madrigal 'Hard by a fountain' sung by the choir, and the overture 'Tancredi,' played by the orchestra. The solo vocalists were Miss Winifred Thomas and several cathedral choristers.

RYE.—A performance of Elgar's 'Banner of St. George' was given by the Choral Society on March 3, in the Monastery. The cantata was excellently rendered by choir and orchestra alike, proving the excellent training they had received from Mr. W. Sprigg Walker. Anderton's 'Wreck of the Hesperus' and Costa's 'Dream' were also well given. The soloists were Miss Winifred Dixon, Mr. E. Armitage-Hocking and Mr. A. T. Hinds (vocalists), Miss Tuckett (violin) and Mr. Morton Stephenson (violoncello).

ST. ALBANS.—The Choral and Orchestral classes connected with the St. Albans School of Music gave a concert in the County Hall on February 26, when 'Hiawatha's' 'Wedding-feast' was the prominent feature of the programme. The orchestra, led by Mr. Bernhard Carrodus, played the accompaniments sympathetically, and the choir, which has recently been placed under the direction of Mr. Luttman (the new organist of the cathedral), reflected much credit on his teaching, being subsequently heard to even greater advantage in several part-songs, notably in Dvorák's 'Slavonic cradle song.' The solo in the cantata was sung by Mr. Henry Frackiss. The orchestra also played the overture to Weber's 'Oberon,' conducted by Mr. Carrodus.

SOUTHAMPTON.—The last of a series of four chamber concerts organized by Messrs. Guyer and Leake was given on February 29, at St. Barnabas' Hall, before a crowded audience. The following works have been performed during the season: Pianoforte quintets: Schumann in E flat (Op. 44), Dvorák in A (Op. 81), Rheinberger in C (Op. 114); String quartets: Haydn in D ('The Lark'), and Mozart in C; Mozart's Pianoforte quartet in G minor; Beethoven's Sonata in G (Op. 5), for pianoforte and violoncello; and

Sterndale Bennett's *Pianoforte* trio in A (Op. 26). Traditional songs have been contributed by Miss Mattie Kay and Mr. H. Lankester, and a selection from Dr. Somervell's 'Maud' Cycle was sung by Mr. T. Creegan. The instrumental performers were: Miss Monica Orr and Mr. J. F. Guyer (violins); Mr. E. Spinney (viola); Mr. L. A. Ladbrooke (violinello); Miss Jeannie Phillips, Miss Ethel Seares, and Mr. George Leake (pianoforte). Arrangements are being made for a second series of these enjoyable and artistic concerts.

STIRLING.—Sullivan's 'Golden Legend' and Dr. A. H. Brewer's 'Sir Patrick Spens' were successfully performed by the Choral Society, under the able conductorship of Dr. A. W. Marchant, on February 27. The singing of the choir was marked by good phrasing and expression and clear enunciation, and they received adequate support from the orchestra, led by Mr. W. H. Cole. The solo vocalists were Miss Ethel Wood, Miss Maud Santley, Messrs. H. Brearley, Daniel Hill and Albert Garcia. Mr. Longhurst presided at the organ.

STOURBRIDGE.—The Concert Society gave a performance of Dvorák's 'Spectre's Bride' and Beethoven's Symphony in C minor on March 2. The singing of the choir was intelligent and powerful, and the accompaniments to the cantata were ably interpreted by the orchestra, who also gave a very admirable rendering of the symphony, under the inspiring conductorship of Mr. George Halford. The solo vocalists were Miss Elma Baker, Mr. Joseph Farrington and Mr. Mullings, who gave a highly dramatic interpretation of the tenor part.

SUNNINGDALE.—The first concert of the newly formed Choral and Orchestral Society took place on February 26, when a successful rendering of Cowen's 'St. John's Eve' was given under the direction of Mr. R. Barrett-Watson. The solo vocalists were Miss Florence Griffiths, Miss Esther Telling, Mr. R. Richardson Jones and Dr. Spencer Pearson. The second half of the programme included two part-songs by the choir, 'Come to me, gentle sleep' (Cowen), and 'Woodmen, shepherds, come away' (John E. West).

SWADLINCOTE.—The Harmonic Society gave a successful performance of Cowen's 'Rose Maiden' on March 18. The singing of the choir displayed commendable precision and intelligent expression. There was an efficient orchestra of thirty performers, led by Mr. W. Daltry. The solo vocalists were Miss Lucy Davies, Miss Margaret Prothero, Mr. John Booth and Mr. Harry Reynolds. In the second half of the programme, which was miscellaneous, Mr. Kastner contributed two harp solos. Mr. Walter Jones conducted.

TEWKESBURY.—At the concert of the Philharmonic Society on March 3 the programme consisted chiefly of Dr. C. H. Lloyd's 'Hero and Leander' and Dr. A. H. Brewer's 'Sir Patrick Spens,' which were well performed under the conductorship of Mr. George Watson, and with the assistance of the Tewkesbury Instrumental Society. The solo vocalists were Miss Gill Smith and Mr. Arthur Wynn.

TONYPANDY (RHONDDA).—The Ebenezer Choral Society gave its eighth annual oratorio concert at the Chapel on March 5 and 7, when Franco Leoni's cantata 'The gate of life' and Handel's 'Alexander's feast' were performed. The solo vocalists were Miss Ida Kahn, Mr. Gwilym Wigley and Mr. David Evans. The orchestra was led by Mr. Arthur Angle, of Cardiff, Mr. W. G. Evans, of Aberdare, presided at the organ, and Mr. W. T. David conducted.

WARWICK.—The Musical Society gave an excellent performance of Coleridge-Taylor's Trilogy 'Scenes from the Song of Hiawatha,' on February 24 at the Shire Hall. The choir displayed admirable tone and attack throughout, and their spirited rendering of the choral portions reflected much credit on their trainer and conductor, Mr. Alfred Blackall. There was a small orchestra, and the solo vocalists were Madame Siviter, Mr. Alfred Heather and Mr. James Coleman.

WELBECK.—The Abbey Choir's annual concert took place on March 5. The first part consisted of Mendelssohn's 'Lauda Sion' and 'Hear my Prayer,' with pianoforte (Miss M. Johnson) and harmonium (Mr. A. W. Pitchford)

accompaniment, the solos in both works being beautifully sung by Master Brian Williams, of the London College for Chorists. The second part was devoted to part-songs for mixed voices and men's voices by Elgar, German, Abt, Cooke and others, interspersed with violinello solos played by Miss Dorothy Spencer and tenor solos sung by Mr. John Menzies. Mr. Harry Minchin, organist to the Duke of Portland, conducted.

WENYSS.—The Musical Association concluded the present season, on March 13, with a performance of Gade's 'Erl King's daughter' and a miscellaneous selection. The choir numbered fifty voices, and the orchestra was led by Mr. W. Wilson, the performance reflecting credit on Mr. F. Harper, who made his first appearance here as conductor on this occasion. The solo vocalists were Miss Boyd Steven, Miss E. Cairns and Mr. R. Burnett.

WORTHING.—The Worthing Male-Voice Choir made its first public appearance on February 19 at the Literary Institute, when the programme included Mendelssohn's 'Vintage Song' ('Loreley') and 'The hunter's farewell,' Dudley Buck's 'In absence,' Barnby's 'Sweet and low,' and the Soldiers' Chorus from 'Faust.' These were interspersed with numerous vocal and instrumental solos. The choir sang with spirit, and the concert was ably conducted by Mr. David Davies.

Answers to Correspondents.

J. M. R.—The various notices of successive Handel Festivals which have appeared in THE MUSICAL TIMES may serve to set at rest the minds of those who, you say, are sceptical as to the extent of those performances. The only books on the subject are the prospectuses which the Crystal Palace Company issues previous to the Festivals as they periodically recur.

BLACKBERRY.—You will find that Franklin Taylor's 'Selected pianoforte studies' will answer your purpose. See also 'Technique and expression in pianoforte playing' and 'Primer of pianoforte playing' by the same author. Messrs. Novello publish the two works first named (the Studies in separate books at one shilling each), and Messrs. Macmillan the Primer.

H. W. T.—The following little book, published by Mr. Charles Woolhouse, 174, Wardour Street, London, will doubtless meet your requirements: 'A pronouncing pocket-manual of musical terms, together with the elements of notation and condensed biographies of noteworthy musicians,' edited by Dr. Th. Baker, of New York.

W. J. M.—No account of the church you name has appeared in THE MUSICAL TIMES, but we are much obliged for the suggestion. Thanks for sending us transcripts of the tunes from the *Christian Magazine* of 1765. The 'Mr. Bach, composer to her Majesty,' is John Christian Bach, known as the 'English Bach.'

A. H.—The following metronomic rates are suggested for pieces selected for the Associated Board Examinations: *Bach*, Invention (three parts) in A minor, dotted crotchet 60; *Heller*, Arabesque in C (Op. 49, No. 1), minim 66; *Mozart*, Sonata in B flat (No. 17), 1st movement, crotchet 144; *Schubert*, Moments musicaux (Op. 94, No. 6), in A flat, dotted crotchet 63.

M. P.—The only way to become a professional accompanist is to make the acquaintance of singers who desire such help, and to embrace every opportunity you can of playing at concerts, even gratuitously at first, in order to make yourself known.

A. V.—Bach's *Orchestral suite* for flute and strings is not arranged for flute and pianoforte. The following pieces by Bach have, however, been transcribed for flute and pianoforte: *Aria* cantabile in D; *Siciliano*; *Badinerie polonaise*, each 1s. 6d. net.

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P. O.—The organ in Lincoln Cathedral was built by Father Willis. For details see account of the opening of the instrument in THE MUSICAL TIMES of December, 1898, also the illustrated article on Lincoln Cathedral in the issue for May, 1904.

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F. A. B.—Yes, the words should certainly be sung as printed, even though the syllables should be disjoined, as in 'Disperse, ye gallant men' (Mendelssohn's 'Walpurgis Night').

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L. R. A. M.—See the answer to M. K. You should be very careful about purchasing a pianoforte-teaching connection.

A. G. B.—Mrs. Newmarch has written a booklet on Jean Sibelius: it is published, with a portrait, by Messrs. Breitkopf & Haertel.

I. B.—Dr. E. W. Naylor's book entitled 'Shakespeare and Music' is published by Messrs. J. M. Dent & Co.

W. M. N.—No, neither of the gentlemen you name has received biographical attention in THE MUSICAL TIMES.

A. G. T.—For information regarding the owners of copyright of the tunes you mention, apply to Messrs. Novello.

P. G.—The word 'iron' in singing should not be pronounced 'i-urn'; the 'r' should certainly be sounded.

Two correspondents are thanked for the information that the March from Raff's 'Leonore' Symphony has been arranged by H. R. Shelley, and that it is published by G. Schirmer, of New York.

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WESTERN TIMES.

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THE SHIELDS DAILY NEWS.

"One of the most delightful concerts ever given by the South Shields Choral Society was that of last evening, when the principal piece was 'Joan of Arc.' We cannot speak too highly of Mr. Gaul's work, which is of the most interesting description, and will doubtless soon be a favourite with choral societies."

LEAMINGTON SPA COURIER.

"St. Paul's Choral Society brought their season to a close with a performance in the Town Hall of 'Joan of Arc.' The cantata, both in verse and music, is essentially fascinating and contains all the elements necessary to make it one of the standard works for performance by musical societies, the choral writing and orchestration being simply charming."

TEWKESBURY REGISTER.

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THE WESTERN NEWS.

"Few cantatas are as rich in chaste melodies, charming choruses, and exquisite orchestration as Alfred R. Gaul's 'Joan of Arc,' performed for the first time in Plymouth by the Vocal Association in the Guildhall last evening."

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FIRST SET.

SOPRANO.

1. My heart ever faithful ... J. S. Bach
2. I will sing of Thy great mercies ("St. Paul")
F. Mendelssohn-Bartholdy
3. Jerusalem ("Gallia") ... Ch. Gounod
4. With verdure clad ("Creation") ... J. Haydn
5. I will extol Thee, O Lord ("Eli") ... M. Costa
6. I mourn as a dove ("St. Peter") ... J. Benedict

TENOR.

1. O God, have mercy (Pietà, Signore) ... A. Stradella
2. In native worth ("Creation") ... J. Haydn
3. Be thou faithful unto death ("St. Paul")
F. Mendelssohn-Bartholdy
4. Cujus animam ("Stabat Mater") ... G. Rossini
5. The Lord is very pitiful ("St. Peter") ... J. Benedict
6. The soft southern breeze ("Rebekah") ... J. Barnby

CONTRALTO.

1. Slumber Song ("Christmas Oratorio") ... J. S. Bach
2. But the Lord is mindful ("St. Paul")
F. Mendelssohn-Bartholdy
3. What tho' I trace ("Solomon") ... Handel
4. Evening Prayer ("Eli") ... M. Costa
5. There is a green hill ... Ch. Gounod
6. O Thou afflicted ("St. Peter") ... J. Benedict

BASS.

1. Dost thou despise ... J. S. Bach
2. O God, have mercy ("St. Paul")
F. Mendelssohn-Bartholdy
3. Now heaven in fullest glory shone ("Creation") J. Haydn
4. Pro peccatis ("Stabat Mater") ... G. Rossini
5. How great, O Lord ("St. Peter") ... J. Benedict
6. If Thou should'st mark iniquities ("Eli") M. Costa

SECOND SET.

SOPRANO.

1. Thou, O Lord, art my Protector (Psalm xix.)
C. Saint-Saëns
2. Lo! the heaven-descended Prophet
("The Passion") ... C. H. Graun
3. Jerusalem ("St. Paul") ... F. Mendelssohn-Bartholdy
4. Great is Jehovah ... F. Schubert
5. Turn Thee unto me ("Eli") ... M. Costa
6. Let the bright Seraphim ("Samson") ... Handel

TENOR.

1. Only be still, wait thou His leisure
("If thou but sufferest") ... J. S. Bach
2. Daughters of Jerusalem ("St. Peter") ... J. Benedict
3. Thus when the sun ("Samson") ... Handel
4. O come, let us worship ("Psalm xciv.")
F. Mendelssohn-Bartholdy
5. Twilight is gently falling (Ave Maria) ... J. Raff
6. Song of Penitence (Busslied) ... Beethoven

CONTRALTO.

1. To living waters ("The Lord is my Shepherd")
J. S. Bach
2. O God, have mercy (Pietà, Signore) ... A. Stradella
3. All my heart inflamed and burning
("Stabat Mater") ... A. Dvorák
4. The glory of God in Nature (Creation's Hymn)
Beethoven
5. Fac ut portem ("Stabat Mater") ... G. Rossini
6. Morning Prayer ("Eli") ... M. Costa

BASS.

1. Mighty Lord and King all glorious
("Christmas Oratorio") ... J. S. Bach
2. Rolling in foaming billows ("Creation") ... J. Haydn
3. Litany for All Souls' Day ... F. Schubert
4. The glory of God in nature (Creation's Hymn)
Beethoven
5. Consume them all ("St. Paul")
F. Mendelssohn-Bartholdy
6. Nazareth... ... Ch. Gounod

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TIMES.

It has been revised and, of course, re-scored, but the fact that it bears the Opus No. 1A may indicate that in general plan it is to be considered as really belonging to the composer's childhood. It is very easy to see a great many of the little devices by which the man has improved the boy's work: effective harp passages and points of imitation speak to every hearer of 1907 rather than of 1869, but the freshness of the main ideas, the vivacity of contrast in the last movement between the fairies and the giants, and the pretty thought embodied in the section called "Fairy Pipers," breathe of a boyish imagination. . . . The clever "Sun Dance" seems to have walked straight out of Tchaikovsky, and the "Giants" straight out of the "Rheingold"; the resemblance in the former case is no doubt due to the orchestration of the adult composer, but the latter must be another instance of independent invention by two composers.

STANDARD.

The suite begins with a short overture, and consists of six pieces. The remarkable point about them is that the melodic invention is wonderfully fresh and individual. They are, of course, slight, but in more than one place there is evidence of the skilled musician. Whatever additional effects have been secured by the matured hand and brain of the composer—whose skill in orchestration and colour is one of his chief qualities—the tunes themselves are full of charm and individuality. They show undoubtedly the promise that has been so amply fulfilled by the composer, but they also stand out as among the most fluent and spontaneous melodies that he has ever written.

MORNING POST.

The suite is entitled "The Wand of Youth," and is one of the most charming and graceful efforts imaginable. Dr. Elgar has apparently used only the thematic material of the suite in its early form; its present development and orchestral treatment are that of a master hand. The Elgar of 1869 and the Elgar of to-day harmonise well together. With the adoption of a sane simplicity in the subject-matter, and the same concentration of harmonic power upon such unassuming themes, a perfect style would be provided for the setting to music of a purely child's story like that of "Peter Pan." . . . The "Sun Dance" and the "Slumber Scene" are particularly distinctive; the one by its rhythmic quaintness, the other by its peculiar appropriateness and the beauty of its orchestration.

DAILY NEWS.

The music of the suite is singularly original, with the exception of an avowed "Old Style" minuet and the Mendelssohnian scherzo manner of the "Sun Dance." The most taking of the six sections is the movement entitled "Fairy Pipers," which has a second subject of haunting beauty. A "Slumber Scene" also foreshadows the Elgar of the "Dorabella" variation in the "Enigma" set. The little suite represents a side of the composer which is not to be detected in his very latest compositions. It rather suggests that he should have long since written a light opera. "The Wand of Youth" may be warmly commended to the attention of conductors of amateur orchestras.

OBSERVER.

Leaving the orchestration—which is the result of the composer's matured powers—out of the question, these pleasing and graceful pieces show a melodic invention truly wonderful for a boy of twelve. . . . The "Serenade" and the "Slumber Scene" must be picked out as specially charming and wholly characteristic of the musician who wrote the delicate "Dorabella" variation. These two numbers foreshadow in a remarkable way the gift for pure melody shown in the popular violin piece, "Salut d'Amour," which was one of the first compositions to bring Elgar into prominence.

TRIBUNE.

In Sir Edward Elgar's new suite "The Wand of Youth"—as far as structure and design are concerned, the work in miniature—childlike simplicity and charm march hand in hand with ingenious imagination and consummate knowledge of effect. . . . This revised version of one of the composer's earliest works, showing at once the fancy of the boy and the mastery of the man, was excellently played and very well received.

MORNING LEADER.

It is a much more consistent work than one would have expected in the circumstances: some of the movements are full of grace and charm, and all are beautifully scored. The Overture is delightfully fresh and vigorous, and there is piquancy and originality in the "Sun Dance," especially in the orchestration of the latter part: while the final movement, "Giants and Fairies," has a great deal of fancy and fine swing. . . . The suite, as a whole, will be a welcome addition to the repertoire.

SUNDAY TIMES.

The work has both the exhilaration and the gravity of childhood, and the numbers make a charming sequence. Those one remembers most affectionately are the "Minuet," which shows the young Elgar already under the influence of Bach; the "Sun Dance," which might be the germ of one of the "Enigma" Variations, Nos. 3 or 4, so typical in their delicate remoteness of the later musician, and "Fairies and Giants" in its fine fantastic pomposity.

PALL MALL GAZETTE.

The seven short movements are very characteristic of the composer, especially in the fanciful orchestration, which is as happily done as anything of the kind from his pen.

WESTMINSTER GAZETTE.

It is interesting to notice how early the characteristic Elgarian idiom seems to have manifested itself, some of the phrases and melodies of the suite being remarkably similar to those which we have long since become familiar with in the composer's later works—and also how little of it is in any marked degree suggestive of other composers or in any way derivative. Elgar was apparently himself from the beginning.

GLOBE.

The "Serenade," the "Sun Dance," "Fairy Pipers," and the "Slumber Scene" are full of dainty fancies charmingly expressed, and the suite ought to become popular.

YORKSHIRE POST.

The themes possess a significance and, in several instances, a charm that, treated with Sir Edward's present resource, result in a most attractive work that will probably become very popular. It opens with a short and energetic Overture, built up with two well-contrasted themes of vivacious character. This prepares the way for an Andantino, a serenade of happy sentiment also possessing attractive melodies. The next number is a Minuet, written in "the olden style"; it is dainty, and charmingly suggestive of tenderness and courtliness. To this succeeds a "Sun Dance," which is replete with exuberant life. It has three subjects, the third of haunting melodiousness. In the next movement, the music becomes more tranquil. It is headed "Fairy Pipers," and there is written in the score, "Two fairy pipers pass in a boat, and charm them to sleep." . . . The piece is delicately scored, but still more subtle effects are produced in the sixth number, a "Slumber Song," played almost entirely pianissimo, and of fascinating dreaminess. The Finale is headed, "Fairies and Giants." . . . It begins lightly and softly with a rhythmic theme, which, after brief development, is succeeded by another subject equally gay and attractive. The giants' motif is as didactic and heavy as those of the fairies are capricious and captivating, and dramatic interest is thus set up which is deftly handled by the composer until a brilliant Coda brings the suite to an effective conclusion.

MANCHESTER GUARDIAN.

The pleasing melodies, the freshness and ingenuity of the treatment, and the many happy thoughts in the scoring will commend it to music-lovers. . . . The breezy and melodious overture, the original, impetuous "Sun Dance," the charming "Serenade," and the fanciful and vigorous finale ("Giants and Fairies") are quite worthy of their author, and show that a great composer can make light music valuable. The suite was received very enthusiastically.

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| 4. As I walked out one May morning. | 12. The rambling Comber. |
| 5. The Sprig of Thyme. | 13. Fair Susan. |
| 6. High Germany. | 14. Fair Margaret and Sweet William. |
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| John Barleycorn. | Pritons, strike home. |
| Hunting song. | Ward, the pirate. |
| The buffalo. | Marlboro'. |
| Drink little England dry. | Polka mad. |
| Ye sons of Albion. | Grand conversation of Napoleon |
| The gallant hussar. | The punch ladie. |
| Sheep-shearing. | The churchwarden's song. |
| May song. | A jug of this. |
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| The honest ploughman. | Undaunted Mary. |
| Flash lad. | Banks of sweet primroses. |
| The birds in the spring. | The cuckoo. |
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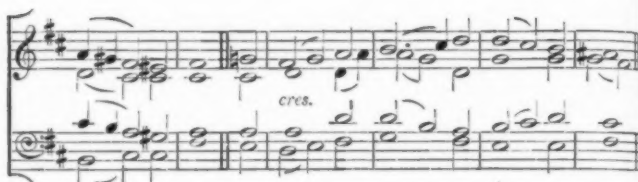
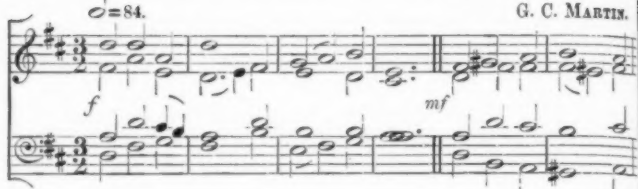
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Lord of our far-flung battle-line—
Beneath Whose awful Hand we hold
Dominion over palm and pine—
Lord God of Hosts, be with us yet,
Lest we forget—lest we forget!

The tumult and the shouting dies—
The captains and the kings depart—
Still stands Thine ancient sacrifice,
An humble and a contrite heart.
Lord God of Hosts, be with us yet,
Lest we forget—lest we forget!

Far-called our navies melt away—
On dune and headland sinks the fire—
Lo, all our pomp of yesterday
Is one with Nineveh and Tyre!
Judge of the Nations, spare us yet,
Lest we forget—lest we forget!

* If, drunk with sight of power, we loose
Wild tongues that have not Thee in awe—
Such boasting as the Gentiles use
Or lesser breeds without the Law—
Lord God of Hosts, be with us yet,
Lest we forget—lest we forget!

For heathen heart that puts her trust
In reeking tube and iron shard—
All valiant dust that builds on dust,
And guarding calls not Thee to guard—
For frantic boast and foolish word,
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508.	WEST, JOHN E.	Children's Missionary Hymn (<i>Words only</i> , 3s. per 100)	1d.

* Also published in *Tonic Sol-fa*.

LONDON: NOVELLO AND COMPANY, LIMITED.

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 29 Awake
 30 Boating
 31 Come a
 32 Come, l
 33 Country
 34 Cricket
 35 Dirge ('
 36 Fairies
 37 Fishern
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 41 Green l
 42 Harvest
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VOL. I.—S

- 37 Old May
 38 Invocatio
 39 A Night
 40 Dirge for
 41 A Drinki
 42 Sylvan p

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- 43 Consolat
 44 Good nigh
 45 Hunting
 46 Lady, ris
 47 Summer
 48 The Sea

SEVEN S

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- 49 Orpheus
 50 When Ic
 51 Come aw
 52 When D
 53 Who is S
 54 Fear no
 55 Blow, blo

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- 56 The Belf
 57 England
 58 Come, ce
 59 Song to h
 60 The Indi
 61 The Pear

VOL. II.—

- 62 Robin Gu
 63 Break, br
 64 Echoes ('
 65 Song of th
 66 Christman
 67 Adieu, L

C.

- 68 Sir Knigh
 69 The Wou
 70 Woman's
 71 Autolycus
 72 Footstep
 73 The Sun

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- 74 The Pilgr
 75 My soul t
 76 Awake, av
 77 How swee
 78 Land, Ho
 79 Up, up, ye

NOVELLO'S PART-SONG BOOK (continued).

VOL. V. (continued).

HENRY SMART.

No.			
168	Wake! to the hunting	...	3d.
169	Doat thou idly ask	...	3d.
170	A Psalm of Life	...	14d.
171	Only Thou	...	14d.
172	I prithee send me back my heart	...	14d.
173	The Moon	...	3d.

CIRO PINSUTI.

174	A Spring Song	...	3d.
175	An Autumn Song	...	3d.
176	The Two Spirits	...	3d.
177	The Crusaders	...	3d.
178	The Caravan	...	3d.
179	Stradella	...	3d.

VOL. VI.—J. L. HATTON.

180	When evening's twilight	...	2d.
181	Absence	...	2d.
182	April showers	...	3d.
183	The red, red rose	...	3d.
184	Beware, beware	...	3d.
185	The Sailor's Song	...	3d.
186	Good Night	...	2d.
187	Blythe is the bird	...	2d.
188	Stars of the summer night	...	3d.
189	The hemlock-tree	...	4d.
190	Jack Frost	...	2d.
191	I loved her	...	3d.
192	The Village Blacksmith	...	3d.
193	The Bait (Come, live with me)	...	3d.
194	Softly fall the shades of evening	...	3d.
195	Auburn (Sweet village)	...	3d.
196	Bird of the wilderness	...	3d.
197	The Summer gale	...	2d.
198	I met her in the quiet lane	...	3d.
199	If thou art sleeping	...	3d.
200	Spring Song	...	3d.
201	Good wishes	...	3d.
202	Parting and Meeting	...	2d.
203	Whether kissed by sunbeams	...	3d.
204	The roses are blushing	...	3d.
205	The Rivals	...	3d.
206	The village dance	...	3d.
207	Song of the Gipsy maidens	...	3d.
208	The Waterfall	...	3d.
209	Over hill, over dale	...	3d.
210	Love me little, love me long	...	3d.
211	Going a-maying	...	3d.
212	See, the rooks are homeward flying	...	3d.
213	Sweet Lady moon	...	3d.
214	Hark, the Convent bells are ringing	...	3d.

VOL. VII.—J. L. HATTON.

MALE VOICES.

215	When evening's twilight	...	2d.
216	Warrior's Song	...	3d.
217	Absence	...	2d.
218	April showers	...	3d.
219	The red, red rose	...	3d.
220	Beware, beware	...	3d.
221	The happiest land	...	3d.
222	The Sailor's Song	...	3d.
223	Busy, curious, thirsty fly	...	2d.
224	Good night, beloved	...	2d.
225	Bacchanalian Song	...	3d.
226	Stars of the summer night	...	3d.
227	King Witlaf's drinking horn	...	3d.
228	Tars' Song	...	4d.
229	The hemlock-tree	...	4d.
230	Jack Frost	...	3d.
231	The Lye	...	3d.
232	I loved her	...	3d.
233	The Village Blacksmith	...	3d.
234	The Letter	...	3d.
235	Shall I wasting in despair	...	3d.
236	The way to build a boat	...	4d.
237	I loved a lass, a fair one	...	4d.
238	The Lifeboat	...	3d.

VOL. VIII.—HENRY SMART.

239	The Shepherd's farewell	...	2d.
240	The waves' reproof	...	3d.
241	Ave Maria	...	3d.
242	Spring	...	3d.
243	Morning	...	3d.
244	Hymn to Cynthia	...	3d.
245	Cradle Song	...	3d.
246	The joys of Spring	...	3d.
247	Dream, baby, dream	...	2d.
248	A song for the Seasons	...	3d.
249	O say not that my heart is cold	...	2d.
250	Love and mirth	...	3d.

VOL. VIII. (continued).

HENRY SMART.

No.			
251	Sweet vesper hymn	...	3d.
252	Crocuses and Snowdrops	...	3d.
253	Stars of the summer night	...	3d.
254	Wind thy horn	...	3d.
255	The land of wonders	...	3d.
256	Ye little birds that sit and sing	...	2d.
257	How soft the shades of evening creep	...	2d.
258	How sweet is summer morning	...	2d.
259	Now May is here	...	3d.

VOL. IX.—WALTER MACFARREN.

260	Hunting Song	...	3d.
261	Summer Song	...	3d.
262	The Curfew bell	...	3d.
263	The Warrior	...	3d.
264	Love's heigh-ho!	...	3d.
265	Good-night, good rest	...	3d.
266	The Fairies	...	3d.
267	Cradle Song	...	3d.
268	Morning Song	...	3d.
269	Ye pretty birds	...	3d.
270	More life	...	3d.
271	Sweet content	...	3d.
272	Sea Song	...	(T.T.B.B.) 2d.
273	The stars are with the voyager	...	3d.
274	Autumn	...	3d.
275	Highland War Song	...	3d.
276	Shortest and longest	...	3d.
277	Windlass Song	...	3d.
278	O Lady, leave thy silken thread	...	3d.
279	Lover's Parting	...	3d.
280	Shepherds' all and maidens fair	...	3d.
281	Night, saule goddess	...	3d.
282	Hence, all you vain delights	...	3d.
283	Swallow, swallow, hither wing	...	3d.

VOL. X.—R. L. DE PEARSALL.

284	The Hardy Norseman	...	4d.
285	Nymphs are sporting	...	3d.
286	O who will o'er the downs	...	4d.
286A	O who will o'er the downs (A.T.T.B.)	...	4d.
287	Who shall win my lady fair	...	4d.
288	Why with toil	...	4d.
289	When Allen-a-Dale went a-hunting	...	4d.
290	I saw lovely Phillis. Madrigal	...	4d.
291	The River Spirit's song (A.T.T.B.)	...	4d.
292	It was upon a Spring-tide day. (5 v.)	...	4d.
293	Take heed, ye shepherd swains	...	4d.
294	Spring returns. Madrigal (S.A.T.B.)	...	3d.
295	Great god of love. 8 voices. Madg.	...	3d.
296	In dulci jubilo. Christmas Carol	...	3d.
297	The song of the Frank companies	...	3d.
298	How bright in the May-time	...	3d.
299	The Winter Song	...	3d.
300	The Bishop of Mentz	...	3d.
301	When last I strayed	...	2d.
302	See how smoothly	...	2d.
303	Let us all go maying	...	2d.
304	Liut! Lady, be not coy. (S.S.A.T.B.)	...	3d.
305	O ye roses. Madrigal	...	3d.
306	Sing we and chaunt it. Double Choir	...	2d.
307	Ditto, for 4 voices	...	2d.
308	The Red Wine flows (T.T.B.B.)	...	2d.
309	Shoot, false love, I care not	...	3d.

VOL. XI.—R. L. DE PEARSALL.

310	Laugh not, Youth, at Age. Madrigal	...	4d.
311	Down in my garden fair	...	3d.
312	Adieu! my native shore	...	2d.
313	Purple glow the forest mountains	...	2d.
314	Caput apri defero	...	3d.
315	A Chieftain to the Highlands	...	2d.
316	A King there was in Thule	...	2d.
317	Come, let us be merry	...	2d.
318	Mihi est propositum (A.T.B.B.)	...	2d.
319	Light of my soul. Madrigal (S.S.A.T.B.)	...	3d.
320	Lay a garland. Madrigal for 8 voices	...	3d.
321	Summer is y-come in. (S.S.A.T.B.)	...	2d.
322	Why should the Cuckoo's tuneless note. Madrigal (S.S.A.T.B.)	...	3d.
323	Why weep, alas! my lady love. Madrigal (S.S.A.T.B.)	...	3d.
324	There is a paradise on earth (A.T.B.B.)	...	3d.
325	O! all ye ladies fair and true	...	2d.
326	War Song of the Norman Baron Taillefer	...	2d.
327	Why do the roses. Madrigal	...	2d.
328	Sweet as a flower in May. Madrigal	...	2d.
329	The praise of good wine (T.T.B.B.)	...	2d.
330	The Watchman's Song (T.T.B.B.)	...	2d.
331	do. (S.A.T.B.)	...	2d.
332	The Waters of Elle (S.S.A.T.B.)	...	2d.
333	No! no! Nigella. For Double Choir	...	2d.
334	Sir Patrick Spens. In 10 parts	...	4d.

VOL. XII.—ROBERT FRANZ.

No.			
334	Already snow has fallen	...	14d.
335	At parting	...	14d.
336	The fairest time	...	14d.
337	Spring's faith	...	14d.
338	May Song	...	14d.
339	A morning walk	...	3d.

FRANZ ABT.

340	Home that I love	...	3d.
341	Eventide	...	14d.
342	O thou world so fair	...	3d.
343	Spring's awaking	...	14d.
344	Night Song	...	14d.
345	Evening glow on the woods	...	3d.

F. HENSEL, née MENDELSSOHN.

346	Doat thou hear the trees	...	14d.
347	The unknown land	...	3d.
348	In Autumn	...	14d.
349	Morning greeting	...	3d.
350	The woodland valley	...	14d.
351	When woods are glowing	...	3d.

A. C. MACKENZIE.

352	How I love the festive boy	...	3d.
353	Autumn	...	14d.
354	When Spring	...	4d.
355	The day of love	...	3d.
356	The stars are with the voyager	...	14d.

E. PROUT.

357	Hail to the chief	...	4d.
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J. L. HATTON.

358	At the coming of the Spring	...	3d.
359	Calm night	...	3d.
360	Come, live with me	...	3d.
361	Echo's last word	...	14d.
362	He that hath a pleasant face	...	3d.
363	Keep time, keep time	...	14d.
364	Lo, the peaceful shades	...	14d.
365	Not for me the lark is singing	...	3d.

VOL. XIII.

366	Spring, the sweet Spring	J. L. Hatton	3d.
367	Take heart	...	3d.
368	The fishing boat	...	3d.
369	The lark	...	3d.
370	The moon shone calmly bright	...	3d.
371	The reproach	...	14d.
372	The swing	...	3d.
373	The wrecked hope	...	3d.
374	Twilight	...	3d.
375	Twilight now is round us	...	3d.
376	What is got by sighing	...	3d.
377	Where shall the lover rest	...	14d.
378	Night	Gounod	3d.
379	The dawn of day	S. Reay	4d.
380	The calm of the sea	H. Hiles	4d.
381	The wreck of the Hesperus	...	6d.
382	Uncertain light	Schumann	3d.
383	Confidence. Double Chorus	...	3d.
384	The Dream	...	14d.
385	The Boat	...	3d.
386	Spring's approach. Seymour Egerton	...	3d.
387	Wild rose	...	3d.
388	In the woods	...	3d.
389	The rose and the soul	...	14d.
390	Adieu to the woods	...	3d.
391	King Winter	...	3d.
392	The Miller	G. A. Macfarren	3d.

VOL. XIV.

393	At first the mountain rill	Macfarren	3d.
394	All is still	...	3d.
395	Sleep! the bird is in its nest	J. Barnby	3d.
396	Hushed in death	H. Hiles	6d.
397	Evening (It is the hour)	Hy. Leslie	14d.
398	Now the bright morning star	...	3d.
399	Boat Song (Hail to the chief)	...	3d.
400	The triumph of Death	C. Holland	3d.
401	Now the bright morning star	Pierson	3d.
402	The bright-haired morn	S. Reay	3d.
403	Red o'er the forest	...	3d.
404	Sweet is the breath of early morn	...	3d.
405	Where wavelets rippled	Ciro Pinsuti	6d.
406	We'll gaily sing and play	...	6d.
407	Gently falls the evening shade	Marenzio	3d.
408	Lilies white, crimson roses (5 v.)	...	3d.
409	The shepherd's pipes (5 v.)	...	3d.
410	Spring returns (5 v.)	...	3d.
411	See where with rapid bound (6 v.)	...	3d.
412	Those dainty daffodills (5 v.)	Morley	3d.
413	Dainty, fine, sweet nymph	...	3d.
414	Shoot, false love, I care not	...	3d.
415	O say what nymph (6 v.)	Paestrina	3d.

LONDON:

SOPRANO.

ALTO.

TENOR.

BASS.

(For practice only.)



ON HIMALAY

PART-SONG FOR S.A.T.B.

THE POEM BY SHELLEY

THE MUSIC COMPOSED BY

GRANVILLE BANTOCK.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Sostenuto molto, non troppo lento.

SOPRANO. *p* I would not be a

ALTO. *p* I would not be a

TENOR. *pp* Far a-way on Hi-ma-lay, *pp* I would not

BASS. *pp* Far a-way on Hi-ma-lay, *pp*

(For practice only.) *pp* *p*

dolce. *espress.*

king, . . e-nough Of woe it is to love; . . . The path to power is steep and

dolce.

king, . . e-nough . . Of woe it is to love; . . . The path to

dolce.

be a king, . . e-nough Of woe it is to love; . . The path . . .

p

. . I would not be a king, . . . e-nough Of woe it is to love; . . .

ON HIMALAY.

rough, . . And tempests reign, . . . and tempests reign a - bove, . . I

power . . is steep and rough, And tempests reign, . . reign a -

. . to power is steep and rough, And tem - pests reign . . a - bove, and tempests reign . . a -

. . e-nough Of woe it is to love, . . enough of woe . . to

cres. *poco rall.* *cres.* *espress.* *poco rall.* *poco rall.*

would not climb the im - pe - rial throne; . . 'Tis built on ice which fortune's sun Thaws in the

bove, . . I would not climb the im - pe - rial throne; In the

bove, . . I would not climb the throne; . . 'Tis built on ice which

love; . . I would not climb the im - pe - rial throne; 'Tis built on ice which fortune's

a tempo. *mp* *a tempo.* *a tempo.* *p* *cres.* *a tempo.*

ON HIMALAY.

1st SOPRANO.

più p

Molto lento.

pp

Keep-ing flocks on Hi - ma - lay, . . . on Hi - ma - lay, . . .

2nd SOPRANO.

più p

pp

Keep-ing flocks on Hi - ma - lay, . . . on Hi - ma - lay, . . .

1st ALTO.

più p

pp

Hi - - - ma - - - lay, far a -

2nd ALTO.

più p

pp

Hi - - - ma - - - lay, far a -

1st TENOR.

più p

pp

. . . Keep-ing flocks . . on Hi - ma - lay, . . .

2nd TENOR.

più p

pp

mp

. . . Keep-ing flocks . . on Hi - ma - lay, . . . keep-ing flocks on Hi-ma -

1st BASS.

più p

pp

Hi - - - ma - - - lay.

2nd BASS.

più p

pp

Hi - - - ma - - - lay.

Molto lento.

più p

pp

ON HIMALAY.

dim. e rall. pp morendo. lunga ppp

on Hi - ma - lay.

dim. e rall. pp morendo. lunga ppp

on Hi - ma - lay.

dim. e rall. pp morendo. lunga ppp

- way, fur a - way.

dim. e rall. morendo. ppp

- way, far a - way.

mp dim. e rall. pp morendo. ppp

Keeping flocks on Hi - ma - lay.

dim. rall. pp morendo. ppp

- lay, far a - way.

morendo. ppp

morendo. ppp

lunga

pp morendo. ppp

NOVELLO'S PART-SONG BOOK (continued).

VOL. XV.

No.		
410	Ye singers all ...	H. Waelrent 3d.
417	Now lie on love...	G. A. Macfarren 2d.
418	Winds of Autumn!	Chas. Oberthur 2d.
419	Softly fall the shades ...	E. Silas 2d.
420	Love me little, love me long	L. Wilson 2d.
421	Shall I tell you whom I love	Wesley 3d.
422	It was a lover and his lass	J. Booth 3d.
423	Love's question and reply	J. B. Grant 2d.
424	Hence, loathed melancholy	(v.) Lahee 4d.
425	Evening Song ...	E. M. Hill 3d.
426	Welcome dawn of summer's day	" 3d.
427	Charge of the Light Brigade	Hecht 4d.
428	There is beauty on the mountain	Goss 4d.
429	O my sweet Mary (5 v.)	" 4d.
430	Lo, where the rose-bosom'd hours	" 4d.
431	Her eyes the glow-worm	" 4d.
432	The bells of St. Michael's Tower	(S.A.T.B.A.B.) Knyvett and Stewart 4d.
433	The Cruiskeen Lawn (5 v.)	" 3d.
434	The wine cup is circling in Almain's Hall	(S.A.T.B.A.B.) Sir R.P. Stewart 3d.
435	Ye mariners of England	H. Pierson 3d.
436	The Vesper Hymn ...	Beethoven 2d.
437	What though sorrow ...	Naumann 2d.
438	The Swallows ...	Pohlitz 2d.
439	Hope and Faith ...	Weber 2d.
440	Hark, hark, the Lark ...	Kücken 3d.
441	A walk at dawn ...	Gade 3d.

VOL. XVI.

442	Winter days ...	A. J. Caldicott 4d.
443	Homeward ...	Henry Leslie 4d.
444	To sea! the calm is o'er	(S.A.T.B.) F. A. Marshall 4d.
445	Rest hath come...	" 2d.
446	Hymn to the Moon	Joshua Booth 4d.
447	The Brook ...	C. G. Reissiger 3d.
448	The Secret ...	" 3d.
449	Is it to odours sweet ...	R. Müller 3d.
450	On the water ...	K. de Cuvry 3d.
451	The Water-lily ...	N. W. Gade 2d.
452	There's one that I love	F. Kücken 3d.
453	The trees are all budding	" 3d.
454	There sings a bird ...	Franz Abt 3d.
455	O world! thou art so wondrous fair	(S. solo and T.T.B.A.) Dr. Hiller 4d.
456	Winter Song ...	H. Dorn 3d.
457	The arrow and the song	W. Hay 3d.
458	Kings and Queens ...	Ciro Pinsuti 3d.
459	Would you ask my heart?	" 3d.
460	The Rhine Raft Song ...	" 3d.
461	The Silent Tide ...	" 3d.
462	The April time ...	" 3d.
463	The Song to Pan ...	" 3d.
464	Autumn is come again ...	F. Corder 3d.
465	My love beyond the sea	F. H. Simms 3d.
466	Lord Ullin's Daughter...	Prescott 4d.
467	Slow, slow, fresh flower	(S.A.T.B.) Dr. Walmisley 3d.

VOL. XVII.

468	Song of the Wind	Gertrude Hine 4d.
469	Gentle winds ...	J. T. Musgrave 2d.
470	The Curfew ...	Oliver King 2d.
471	Waken, lords and ladies	gay E. Louis 4d.
472	Tell me where is fancy bred	Pinsuti 3d.
473	Hymn to Cynthia ...	B. Tours 3d.
474	Two lovers ...	E. Hecht 4d.
475	'Tis twilight's holy hour	Clippendale 3d.
476	Oh, I wish I were a swallow	O. Wagner 3d.
477	Slumber on, Baby dear	Oliver King 3d.
478	Allen-a-Dale ...	C. H. Lloyd 4d.
479	The sweet spring	F. E. Gladstone 3d.
480	Rustic coquette	F. Champneys 3d.
481	Pack clouds away ...	C. H. Lloyd 3d.
482	A chafers wedding	L. Lewandowski 6d.
483	Joy in spring ...	J. Raff 3d.
484	Ave Maria ...	" 3d.
485	And then no more ...	" 3d.
486	This day, in wealth of light	" 3d.
487	Starlit is night-time	" 3d.
488	In the moonlight ...	" 3d.
489	Silent happiness ...	" 3d.
490	Snowdrops ...	" 3d.
491	May-day ...	" 3d.
492	Good-night from the Rhine	" 3d.
493	Evening ...	G. C. Martin 2d.
494	O, too cruel fair	W. S. Rockstro 4d.

VOL. XVIII.

495	The Miller's wooing ...	E. Fanning 6d.
496	When twilight dews	J. L. Gregory 2d.
497	The East Indian	" 2d.
498	When at Corinna's eyes	C. H. Lloyd 3d.
499	I love my love...	G. B. Allen 4d.

VOL. XVIII. (continued.)

No.		
500	The Troubadour ...	H. Leslie 4d.
501	The Lass of Richmond Hill	" 4d.
502	In this hour of softened	C. Pinsuti 4d.
503	The sea hath its pearls	" 4d.
504	Ye gallant men of England	E. Hecht 3d.
505	The Moorland Witch	E. Hecht 3d.
506	It was a lover and his lass	J. Barnby 3d.
507	Come live with me	Sir W. S. Bennett 4d.
508	Looking for Spring	C. H. Lloyd 3d.
509	Tell me not, in mournful	C. Pinsuti 3d.
510	There is music by the River	" 3d.
511	O sunny beam ...	R. Schumann 2d.
512	O red, red rose ...	" 2d.
513	Wanderer's Song ...	" 3d.
514	Evening Song ...	" 3d.
515	Ah! woe is me ...	H. Lahee 2d.
516	Sweet evening hour ...	S. Reay 3d.
517	Fair land, we greet thee	Ciro Pinsuti 4d.
518	Rise, Fair Goddess ...	H. Smart 3d.
519	A garland for our fairest	J. L. Hatton 3d.
520	Around the maypole tripping	Hatton 3d.
521	The boatman's good night	F. Schira 3d.
522	The serenade ...	J. Brahms 2d.
523	Vineta ...	" 3d.
524	The dirge of Dithulha	" 4d.
525	As I saw fair Clara ...	F. Corder 3d.
526	Up! up! ye dames ...	W. Bendall 3d.
527	If love be dead ...	C. Wood 4d.
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686	I think on thee in the night	E. Fedarb 3d.
687	The evening wind	Fred. J. Harper 3d.

Facsimile of a letter written by Beethoven to Baron Alexandre de Weslar.
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 kind permission.

Ich bin
 sehr erfreut
 zu hören

daß Sie mich erinnern
 zu lassen, so sehr ich die
 Ihre Stimme vernehme und
 die Wiederholung der
 Bruchstücke nicht
 vergessen und, wie Sie
 nun so ganz richtigem
 zu verstehen — es ist
 nicht möglich, zu verstehen
 ein wenig, daß Sie
 von Menschen, die
 verstehen, verstehen und
 das ist in allen
 Umständen

Ich so. Ich schon sterblich
Leb' baldem jenerst.
ich gläub, daß 2. ges
nicht viel sein kann. In
ich, wenn ich die 2. ges
Ich für die 2. ges
ich, ich weiß, wenn ich
nicht finden kann die 2.
ich — ich weiß, daß
für mich falls ich
enden ich die 2. ges
Ich jenerst die 2. ges
Ich die 2. ges
Ich die 2. ges —
nach dem das
Leb' die 2. ges

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